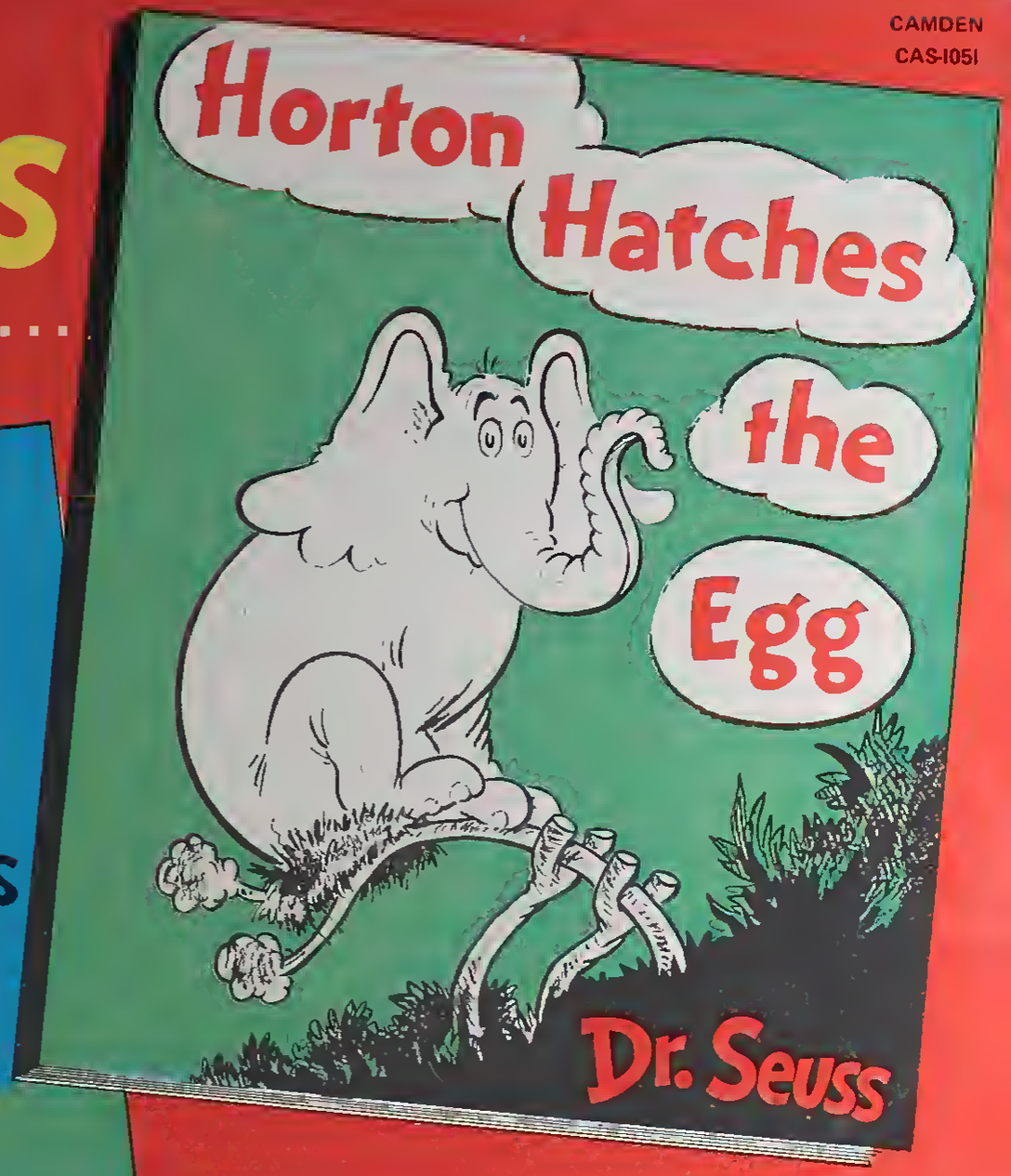
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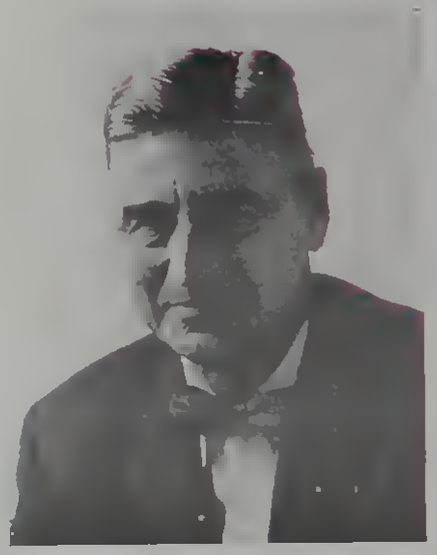
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"HORTON HATCHES THE EGG," "THE SNEETCHES" AND OTHER STORIES

Stereo CAS-1051

Produced by Dr Seuss
Coordinated by Brad McCuen



Millions of delighted children (and an unsuspected number of enthusiastic adult readers!) have made Dr. Seuss the most popular writer of children's books in America. Articles about him have appeared in *Life, The Saturday Evening Post, The New York Times, Parents' Magazine, Good Housekeeping* and a variety of educational journals. More than one candidate for an academic degree has written his thesis about Dr. Seuss, whose real name is Theodor Seuss Geisel. Dr. Seuss published his first book for children in 1937, and in 1956 the "Dr." in his pen name became the real thing when he was awarded the honorary degree of Doctor of Humane Letters by Dartmouth College. Three motion pictures he has written have won Academy Awards. Two were documentaries; his third movie creation is the famous cartoon character Gerald McBoing-Boing (played by Marvin Miller). The enormously popular children's books by Dr. Seuss include *"The Sneetches" and Other Stories* published by Random House.



A man of many voices, Marvin Miller is probably best known to the adult population for his role as Michael Anthony in "The Millionaire," the CBS-TV series which ran for many successful years. Marvin, as Anthony, handed out those million-dollar checks! Children have warmed to the dulcet Miller tones in his narration of numerous movie and TV films for Walt Disney, including "Sleeping Beauty." In the animated-cartoon field, he created many of UPA's most fantastic personalities. He's the voice for all the male characters (children as well as adults) in the UPA Academy Award-winning "Gerald McBoing-Boing" series created by Theodor Seuss Geisel. Marvin Miller, who has both announced and played featured roles in radio, television and motion pictures, adds to his credits in this recorded dramatization of famous Dr. Seuss stories for children. 1960

SIDE 1
HORTON HATCHES THE EGG

SIDE 2
THE SNEETCHES
THE ZAX
TOO MANY DAVES
WHAT WAS I SCARED OF?

Recorded [illegible]
Recording Engineer Al Schmitt
Ed Begley
Sound Effects Ralph Curtiss

Previously released on Camden Records
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THE RAINBOWS

"MARY LEE"



PILGRIM

801



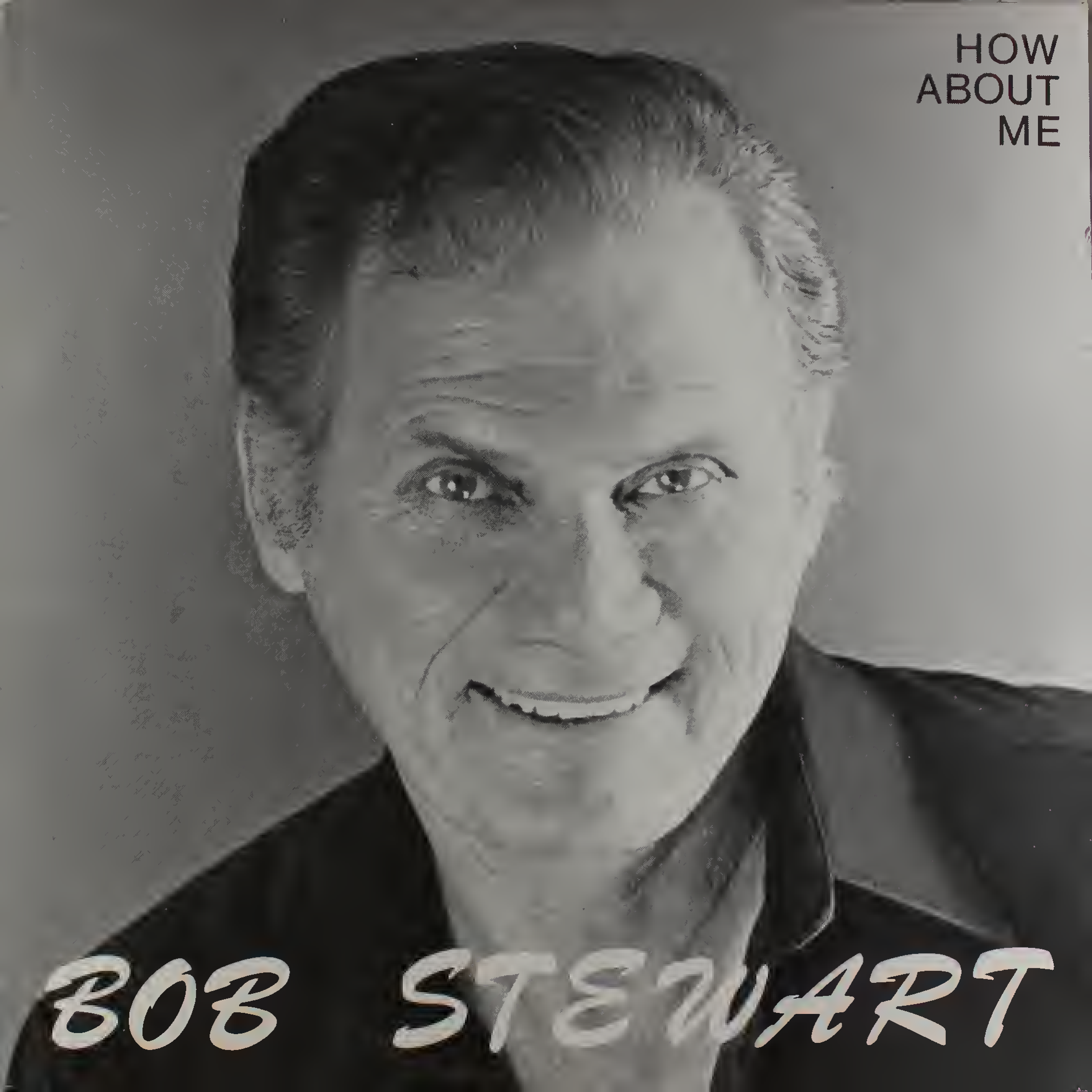
Side 1.

1. MARY LEE
2. YOU BROKE MY HEART
3. HOLD MY HAND
4. MINNIE
5. EVENING
6. SHIRLEY
7. IT'S TERRIFIC

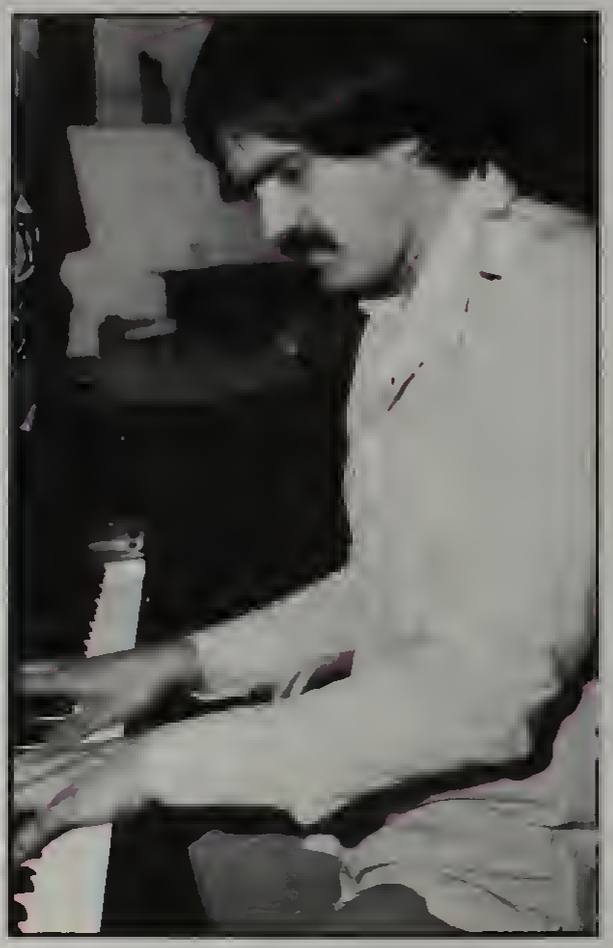
Side 2.

1. THEY SAY
2. SHAKE THAT THING
3. OH BOY
4. STAY
5. CAN'T YOU SEE I LOVE YOU
6. THE TELEPHONE IS RINGING
7. IF YOU SEE MARY LEE

PILGRIM
801


HOW
ABOUT
ME
BOB STEWART

BOB STEWART



HAROLD DANKO

HAROLD DANKO	PIANO AND ARRANGER
RICHARD LAIRD	BASS
JOE LABARBARA	DRUMS
MIKE DI PASQUA	DRUMS
DICK OATTS	SAXOPHONES AND FLUTE
GUEST VOCALIST	GAIL WYNTERS

SOUND ENGINEER	RICHARD LE PAGE
MIXING	MIKHAIL LIBERMAN
COVER DESIGN	ARKADY LVOV

BOB STEWART IS ONE OF MY FAVORITE ALL-TIME SINGERS.

AS YOU WILL HEAR, I TRIED TO ESTABLISH A STRONG JAZZ BACKGROUND AGAINST BOB'S SMOOTH SUSTAINED VOCALS. IF YOU APPRECIATE GOOD SINGING, TAKE A GOOD LISTEN AND ENJOY.

SINCERELY,

Harold Danko

HAROLD DANKO

Side A

GREEN DOLPHIN STREET
WHERE ARE YOU
I'M GLAD THERE IS YOU
WHY DID I CHOOSE YOU
YOV'VE CHANGED
GOOD BYE
LIVING AGAIN

Side B

STELLA BY STARLIGHT
YOU'RE MY THRILL
IF THERE IS SOMEONE LOVELIER THAN YOU
EASY LIVING
IT NEVER ENTERED MY MIND
WHAT'S NEW
HOW ABOUT ME

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A

1. BANANAS – 106BPM
2. DIFFERENT SCREAMS – 106BPM
3. FASTJAZZ – 122 BPM
4. AFRIKA 2 – 122 BPM
5. MUTHBEATS – 118 BPM
6. WHAT CHA SAYIN – 104BPM

B

7. PROTEST BREAK – 106 BPM
8. AUTOBEATS – 86 BPM
9. CAMP KUTCHI LOOP – 85 BPM
10. BLACK BEAT – 91 BPM
11. DONT MESS – 112 BPM
12. SKA BASSLINE – 86 BPM
13 GOOOFOOT – 108 BPM
14–63. FX & SCRATCHES (SEE BELOW)

EFFECTS & SCRATCHES:
14 HOUUUH 15. OH OH OH 16 IKE 17 PULLOVER 18 LO SCREECH 19. SHOUT 20. BROTHER
21 HERE WE GO 22. UUUH 23. IN CASE 24 SCRACHI 25. THE MESSAGE 26 UPTONE
27 SLAMMIN 28. ONE MORE 29 5000OWATTS 30. BRASS STAB 31. UP ROLL 32.DOWN ROL
33 STOP IT 34 SWING BITS 35. HORN 36 CAR START 37 TAXI START 38 POLICE
39 HELICOPTER 40. DOWN PIANO 41 THE BATTLE 42. YO! 43. CLAP YOUR HANDS 44 1.2.3 4
45. DONT TOUCH IT 46 BIG SIREN 47 WHAT TIME IS IT? 48 OLD RIFF 49 NYC
50 BLACK POWER 51 ROLL1 52. LASERBLIP
53 ECHO ROLL 54 ALL RIGHT 55. YO MAN 56. SCRATCH2 57 ROLL2 58 ROLL3 59. ROLL4
60 TUTTI FRUTTI 61 ROLLS 62. ETHNIC FLUTE 63 ZING

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12-23-96

A	* BLACKSTREET "No Diggity" **BPM 8B.6** Time 6'54"	SHAQUILLE O'NEAL "You Can't Stop The Reign" **BPM BB.9** Time 5'26"	B	AALIYAH "If Your Girl Only Knew" **BPM BB.7** Time 6'30"	* MC LYTE "Everyday" **BPM 93.0** Time 5'53"
C	A+ "All I See" **BPM 90.0** Time 6'03"	CHANGING FACES "I Got Somebody Else" **BPM 93.3** Time 6'23"	D	THE BRAXTONS "So Many Ways" **BPM 92.0** Time 6'45"	GHOST TOWN DJ'S "My Boo" **BPM 130.1** Time 6'24"
E	NAS "If I Ruled The World" **BPM 94.0** Time 6'22"	* HOUSE OF PAIN "Fed Up" **BPM 97.6** Time 6'23"	F	* ABOVE THE LAW "100 Spokes" **BPM 89.2** Time 5'58"	* JUNIOR M.A.F.I.A. "We Don't Need It" **BPM 94.0** Time 6'37"

STREET TRACKS

29

STREET TRACK



Produced by
RON HESTER
Executive Producers
SCOTT COX & ANNE MEDICI
Vinyl Mastered by
ROGER SEBBEL
Artwork & Graphics by
CHRIS COX & RON HESTER
Project Coordinator
SUSAN BRANAM

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PRODUCTION NOTES

STREET TRACKS # 29

A1
*** BLACKSTREET**
"No Diggity"
(T. Riley, C. Hannibal, L. Walters, W. Stewart, Dr Dre)
BPM 88.6 / Time 6'54"
Intro: 32/32 (01")
Break: 32 (4'21")
Outro: 32 (6'31")
Digital Mix by Ron Hester
courtesy of Interscope Records p
Thanks to Brenda Romano at Interscope
Mixes Used: Mr. LP, LP Instrumental

••••• CONTAINS EXPLICTT LYRICS•••••
This song comes to us from one of the biggest groups to hit the scene in a while. After branching off from the mega group Guy, some of the artists forming Blackstreet have continued to be at the forefront of the all too familiar signature "New-Jack" sound. Destined for great things and currently blowing up all over radio, this will make a great addition to any set. Ron has added a funky bassline throughout the track as well as mixing breaks for a flawless structure.

A2
SHAQUILLE O'NEAL
"You Can't Stop The Reign"
(S. Hamilton/S. O'neal/P. Pankey/C. Large)
BPM 88.9 / Time 5'26"
Intro: 32 (01")
Break: 32 (3'15")
Outro: 32 (5'03")
Digital Mix by Ron Hester
courtesy of Trauma Records p
Thanks to Danny Ostrow at Trauma
Mixes Used: Album

The "Superman" of basketball returns to the recording arena to slam another hit in the faces of the non-believers. With marginal success of past singles, this track is sure to earn him props from his musical peers. With a soulful female vocal, this smooth R&B track highlights Shaq's ability to step to the mic with some dope lyrics. Ron included the necessary breaks and effects to make this mix move along smoothly while maintaining its integrity.

B1
AALIYAH
"If Your Girl Only Knew"
(T. Mosley, M. Elliott)
BPM 88.7 / Time 6'30"
Intro: 32/32 (00")
Break: 32/32 (4'19")
Outro: 32/32 (5'46")
Digital Mix by Robert Farrell
courtesy of Atlantic Records p
Thanks to Johnny DeMaio at Atlantic
Mixes Used: Extended, Beat A Pella, Instrumental

From Aaliyah's second CD comes a song that has been in heavy rotation on radio. We're proud to be able to include this #1 radio song from one of the premier divas of hip-hop. Robert has created a true dancefloor hit by combining multiple versions of this song. Add to that trick edits, restructuring and some vocal editing and you have a mix that will stand above the rest.

B2
*** MC LYTE**
"Everyday"
(MC Lyte, Allah)
BPM 93.0 / Time 5'53"
Intro: 32 (00")
Break: 32 (3'26")
Outro: 32/32 (5'10")
Digital Mix by Jim Thias
courtesy of East West Records p
Thanks to Renee McLean at Elektra
Mixes Used: Album, Album Instrumental

••••• CONTAINS EXPLICTT LYRICS•••••
From the Sunset Park soundtrack comes MC Lyte telling us how she wants it (listen up guys!), and she's not fooling around! Jim used beats from the instrumental to build a very mixable version and included some "Everyday" samples in the intro to spice up the mix. Some new percussion loops were sequenced throughout the entire mix giving this song a whole new feel.

C1
A+
"All I See"
(C. Carr, R. Jerkins, C. Smith, J. Smith, A Levins)
BPM 90.0 / Time 6'03"
Intro: 32 (00")
Break: 16/16 (3'33")
Outro: 32 (5'41")
Digital Mix by Tim Prezzano
courtesy of Kedar Entertainment p
Thanks to Kelly Green and Kedar Massenburg at Kedar
Mixes Used: All I See

From Kedar Entertainment comes a very strong track that is sure to 'make the grade' on your dancefloor. After hearing this song, we completely agree with young rapper's name and look forward to hearing more. Tim rearranges this mix for club play by adding breaks and some cool drum FX. His expert keyboard work enhances the melody in this song with some added strings, and he also includes some cool vocal effects which take this song to new hights.

C2
CHANGING FACES
"I Got Somebody Else"
(A. Gordon, A. Martin, I Matias, J. Campbell)
BPM 93.3 / Time 6'23"
Intro: 16/16 (01")
Break: 32/32 (4'18")
Outro: 32/32 (5'41")
Digital Mix by Robert Farrell
courtesy of Atlantic Records p
Thanks to Johnny DeMaio at Atlantic
Mixes Used: All Star Remix, Instrumental

From the soundtrack to "High School High" comes Changing Faces with a smooth, dancesble R&B track highlighting their signature vocal style. Although they're more known for their soulful ballads, we won't complain that they've given us something to dance to. Robert created a solid club mix with a perfect structure and included some vocal fade-ins for added effect.

D1
THE BRAXTONS
"So Many Ways"
(J. Dupri, C. S. Lowe, R. Calhoun)
BPM 92.0 / Time 6'45"
Intro: 32 (00")
Break: 32 (3'54")
Outro: 32 (6'20")
Digital Remix by Jim Thias
courtesy of Atlantic Records p
Thanks to Johnny DeMaio at Atlantic
Mixes Used: Album

Also from the "High School High" soundtrack comes the Braxtons proving that talent runs in the family. Toni's sisters are here with a smooth R&B flavored tune that will have your floor bumpin' and grindin' with the best. The original mix lacked the necessary structure for club play, so Jim created breaks with some resequenced beats from a very familiar 80's tune which in turn gives this song some serious punch. Also included was a countdown sample from Boyz II Men, a subtle new synth line, and some moderate restructuring.

D2
GHOST TOWN DJ'S
"My Boo"
(R. Terry, C. Mahone, Jr)
BPM 130.1 / Time 6'24"
Intro: 32/32 (00")
Break: 32/32 (4'10")
Outro: 32/32 (5'54")
Digital Mix by Jim Thias
courtesy of Columbia Records p
Thanks to John Strazza at Columbia
Mixes Used: Album

Currently burning up the airwaves, the Ghost Town DJ's have landed themselves a major hit that is heating up dancefloors as well. Combining the vocals of a sultry ballad and the rhythms of the old school has proved to be a winning formula. Working from the original version Jim added a much needed bassline to give this song more bottom. Add some dramatic vocal samples over a mixable intro and you've got yourself one surefire mix.

E1
NAS
"If I Ruled The World"
(N. Jones, J. Olivier, S. Barnes)
BPM 94.0 / Time 6'22"
Intro: 32/32 (02")
Break: 32 (3'37")
Outro: 32/32 (5'40")
Digital Mix by Ron Hester
courtesy of Columbia Records p
Thanks to John Strazza at Columbia
Mixes Used: Album

This young rapper from the Queensbridge Projects in New York has definitely shown us that it's far from over where NAS is concerned. On his second album, NAS has turned it up full blast and this is just one of the singles that displays his seemingly effortless skills to kick a mad rhyme over a phat beat. Where do you go from there? Well, Ron knew just what to do and took this monster hit one step higher by adding a funky guitar riff and giving it a perfect structure with a mixable intro and breaks. You'll rule your dancefloor if you play this mix!!

E2
*** HOUSE OF PAIN**
"Fed Up"
(E. Schrody, L. Dimant, C. Calleia, S. Crewe)
BPM 97.6 / Time 6'23"
Intro: 32 (00")
Break: 32 (3'36")
Outro: 32 (6'03")
Digital Mix by Jim Thias and Danny Phillips
courtesy of Tommy Boy Records p
Thanks to Rich Pangilinan at Tommy Boy
Mixes Used: Remix, Remix Instrumental

••••• CONTAINS EXPLICTT LYRICS•••••
Tommy Boy, home of the hip-hop hits, has added to its arsenal this new House of Pain track packed with a bit of anger and they waste no time letting us know about it! This track is sure to make an impression in the minds of House Of Pain fans and will certainly gain some new ones. Jim and Danny (DJ P) work this track over with a vengeance of their own. First, Jim took the instrumental and created a slamming intro and the necessary breaks. Next, Danny went to work on the wheels of steel with some very relevant samples to give this song a whole new feel.

F1
*** ABOVE THE LAW**
"100 Spokes"
(G. Hutchison, K. Gulley)
BPM 89.2 / Time 5'58"
Intro: 32 (02")
Break: 32 (3'48")
Outro: 32 (5'36")
Digital Mix by Tim Prezzano
courtesy of Tommy Boy Records p
Thanks to Rich Pangilinan at Tommy Boy
Mixes Used: Album, Cold 187um Remix, Freshstrumental

••••• CONTAINS EXPLICTT LYRICS•••••
Another hit coming from the hip-hop source of the 90's is Tommy Boy's Above the Law. Proving they've got what it takes to compete in this fierce market, this song is sure to place them on the map and secure their share of fans. Tim did a full re-edit using three different versions complete with breaks. His trademark FX and synth lines help keep things smooth for a mix that stands above the original.

F2
*** JUNIOR M.A.F.I.A.**
"We Don't Need it"
(Junior M.a.f.i.a.)
BPM 94.0 / Time 6'37"
Intro: 32/32 (07")
Break: 32/32 (3'52")
Outro: 32/32 (5'54")
Digital Mix by Robert Farrell
courtesy of Atlantic Records p
Thanks to Johnny DeMaio at Atlantic
Mixes Used: Album

••••• CONTAINS EXPLICTT LYRICS•••••
Warning ..this song is for an open minded dancefloor only!! Play with caution!! Also from the Sunset Park soundtrack comes Junior M.A.F.I.A. with a very explicit song sure to raise some eyebrows and most likely heat up your dancefloor. Robert created a very usable club mix by sequencing a drum loop throughout the entire song giving it the "bump" it needed. Add to that some creative vocal editing from the a capella and you have one solid mix.

*** CONTAINS EXPLICTT LYRICS**

Produced by - RON HESTER; Assistant Producer - JIM THIAS
Executive Producers - SCOTT COX & ANNE MEDICE;
Mastered by - ROGER SEIBEL;
Artwork & Graphics by - CHRIS COX & RON HESTER;
Project Coordinator - SUSAN BRANAM

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- ☐ "You Can't Stop The Reign"
- ☐ "If Your Girl Only Knew"
- ☐ "Everyday"
- ☐ "All I See"
- ☐ "I Got Somebody Else"
- ☐ "So Many Ways"
- ☐ "My Boo"
- ☐ "If I Ruled The World"
- ☐ "Fed Up"
- ☐ "100 Spokes"
- ☐ "We Don't Need It"

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(1 RECORD SET ONLY)
KID GET HYPED - Deskee
NIGHTGOWN - Candyman
BLUE (Is The Colour Of Pain) - Caron Wheeler
I DON'T WANT TO LOSE YOUR LOVE - B Angie B

STREET TRACKS 7
(1 RECORD SET ONLY)
GOOD VIBRATIONS - Markie Mark &The Funky Bunch
WHERE ARE YOU BABY - Betty Boo
TURN IT UP - Oaktown 3.5.7.
KEEP IT IN YOUR PANTS - Young M.C.

STREET TRACKS VOL. 15
(2 RECORD SET ONLY)
WHOOMP! (THERE IT IS) - Tag Team
GOTTA KNOW (YOUR NAME) - Malaika
HONEY DIP - Portrait
WHAT 'CHA GONNA DO? - Shabba Ranks (feat. Queen Latifah)
HOW I'M COMIN' - L L Cool J
GIVE HIM A LOVE - Tene' Williams
BUDDY X - Neneh Cherry
WHO'S THE MAN? - House of Pain
DOWN WITH THE KING - Run D.M.C

STREET TRACKS VOL. 17
(3 RECORD SET ONLY)
COME BABY COME - K 7
RUFFNECK - MC Lyte
900 - MF 911
SHIFTEE - Onyx
MANY CLOUDS OF SMOKE - Total Devastation
KNUX TO THE HEAD - Tabu
OTHA FISH - The Pharcyde
KEEP YA HEAD UP - 2Pac
ALRIGHT - Kris Kross
A LITTLE SOMETHING FOR THE SUMMER- Paperboy
LET ME RIDE - Dr. Dre
LONELY MONDAY MORNING - Snow

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(3 RECORD SET OR 1 CD)
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GIVE IT TO YOU - Da Brat
QUO FUNK - Quo
FIRST LOVER - The Gap Band
ALL GLOCKS DOWN - Heather B
FEEL ME FLOW - Naughty By Nature
DON'T TAKE IT PERSONAL - Monica
FROGGY STYLE - Nuttin' Nyce
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ROCK WIT' IT - Prince Rahiem
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Barbados	1	Lebanon	1
Belgium	2	Malaysia	2
Bermuda	1	Martinique	1
Bolivia	1	Mexico	3
Brazil	2	Monaco	2
Cameroon	2	Netherlands	1
Canada	4	Netherlands Antilles	1
Cayman Islands	1	New Zealand	2
Chile	2	Northern Ireland	1
China	2	Norway	2
Colombia	1	Pakistan	2
Costa Rica	1	Panama	1
Czechoslovakia	1	Papua New Guinea	2
Denmark	1	Paraguay	2
Dominican Republic	1	Philippines	2
Ecuador	1	Poland	1
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Finland	2	Singapore	2
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Hot Tracks®
(available on vinyl or CD)

The award-winning service that has given D.J.'s quality product for 14 years. *Hot Tracks* can cater to any D.J., utilizing popular tracks from the Top 40, HiNRG, Urban, & Alternative genres of the dance music industry. This triple record set (or single CD) comes out every 4-8 weeks & contains 8-12 mixes of current dance tracks from both the U.S. & abroad. Other special issues that are associated with *Hot Tracks®* are *Hot Classics* (a yearly venture into the historical tracks of dance music), *The EDGE* (80's dance classics) & *The Very Best of Hot Tracks* (The best of the rest).

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The service for D.J.'s who dare to play the new & different sounds in dance music. *Roadkill!* brings you the hottest underground dance tracks in the areas of Deep House, Industrial, Techno, Rave, & Alternative (along with some stuff they haven't thought of a name for!). Issued as a triple record set (or single CD) every 6-8 weeks, *Roadkill!* uses the same state-of-the-art digital mixing techniques as our other services, with additional production used on most tracks.

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Street Tracks was created for those D.J.'s that play only the best in urban & street music. Material used is the latest in Rap, R & B, Hip-house, & Funk (as well as an occasional urban classic thrown in). As is the same for all other Hot Tracks mixes, these cuts are created by using the most advanced digital technology. The hottest editing techniques are used, and most mixes have additional production as well. This is a triple record set (or single CD) that comes out every 6-8 weeks.

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(available on vinyl only)

This service has the same quality product & history that has made *Hot Tracks®* such a success, but has the specialty D.J. in mind. Songs used are the hottest HiNRG cuts that can be found through either import or domestic releases. *NRG For The 90's* has won the best HiNRG remix service award the last four years in a row at the annual HiNRG Dance Music Awards. Hot Tracks has had a strong dedication to HiNRG D.J.'s through the years, and keeps that tradition going strong with this single record set coming out every 4-8 weeks (usually on colored vinyl, too!).

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1 Vinyl Copy	$ 85.00	$155.00	$ 32.00	$ 37.50
1 CD Copy	$ 85.00	$155.00	$ 32.00	$ 37.50
1 Vinyl and 1 CD copy *	$130.00	$230.00	N/A	N/A
2 Vinyl Copies *	$130.00	$230.00	N/A	N/A
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CANADA & MEXICO

Hot Tracks® Street Tracks ROADKILL!	Next 3 Issues	Next 6 Issues	Each issue as it becomes available paid by Credit Card
1 Vinyl Copy	$ 95.00	$175.00	$ 32.00
1 CD Copy	$ 95.00	$175.00	$ 32.00
1 Vinyl and 1 CD copy *	$140.00	$250.00	N/A
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NRG For The 90's

1 Vinyl Copy	$ 60.00	$115.00	$ 20.00
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COUNTRY TABLE 1

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1 Vinyl and 1 CD copy *	$160.00	$285.00	N/A
2 Vinyl Copies *	$175.00	$325.00	N/A
2 CD Copies *	$150.00	$250.00	N/A

NRG For The 90's

1 Vinyl Copy	$ 70.00	$140.00	$ 26.00
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* Denotes Same Issue

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NRG For The 90's

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ELLIOT PILSHAW

Feels Like Home



These are songs of the heart, and Elliot sings them from the heart. For anyone lucky enough to have followed his career thus far, this should come as no surprise. To rallies and conferences, concert halls and cabarets across the United States and Canada, Elliot has brought his special blend of music and humor informed by pride and a spirited political intelligence. As a gay man, as a Jew, as a man, as a human, Elliot sings from his experience as he reaches across apparent boundaries and touches those whose experiences seem far from his own. Perhaps it's his integrity, or his evident commitment to everyone's liberation, or the fact that he sings of liberation without blaming or apologizing—or maybe it's the warm, enfolding tones of his voice and his ability to let the music speak for itself that have won him so many admirers.

Most of the songs on this album are about gay people. They could be about anyone. Anyone, that is, who has ever loved another human being deeply. And anyone whose efforts to love that human being have been met by legally-sanctioned discrimination, physical violence, and ostracization from family and friends. In the past two decades, gay people have faced all of these with courage and determination, and with increasing success. That success is marked by the nature of these songs, in that they are love songs, simple and glowing, not strident and defensive. Instead of stretching to prove the okay-ness of gayness, these songs move on to find the truly human beauty of same-sex closeness and commitment. In that sense they are for and about everyone, for the ability to be close to and prioritize people of one's own gender is inherent in every human. It is only gay oppression which makes it seem otherwise.

Because the message of gay oppression to gay people has been "you are bad, your love is bad, there is something wrong with you", one tendency among gay artists has been to say "we are better, there's something wrong with the rest of you." Yet not only is this perspective inaccurate. It also reinforces the separation, created by gay oppression, of gay people from the rest of society. To find the truly human, universal aspects of gay love is to put same-sex closeness and commitment back into the mainstream of human affairs. By delighting in a smile, in the feel of an embrace, in asking for help and coming through, these songs look beyond gay oppression and reactive responses to it, finding the essence of gay love: people doing their very best to love each other well.

David Jernigan

This Time
First Psalm
That Smile
Matelot
While Walking
It Feels Like Home
Who Have You Loved Today
Sit With Me
Walls to Roses
A Song For You
We're Not Alone
You Are Poetry

Produced by Elliot Pilshaw
Vocals: Elliot Pilshaw
Piano: John Bucchino
Piano arrangements: John Bucchino
Engineered by Scott Fraser
Recorded at Backlot Recorders, North Hollywood, California

Photography: Irene Young
Art Direction: John Paul
Photographic Printing: Michael Moya

This album is lovingly dedicated to Annette Igra and Howard Thelle.

Manufactured and distributed by
Icebergg Records
207 East Buffalo Street, Suite 501
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Also available on cassette

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TERRY KATH
[illegible] GUITAR (FIREPLACE AT [illegible]

ROSS SALAMONE
DRUMS

ALAN DE CARLO
[illegible]IC GUITAR [illegible]OVE [illegible]

GUILLE GARCIA
CONGAS PERCUSSION

JAMES VINCENT
[illegible]ECTRIC GUITAR (CITY [illegible]

THE POINTER SISTERS
VOCA[illegible]

PAT WILLIAMS
STRING ARRANGEMENT

THE ORCHESTRA

VIOLINS
[illegible]HARP WILLIAM KURASCH [illegible]
[illegible] FRED TIEBEL SELIG [illegible] CLAIRE HOCHMAN [illegible]
[illegible] [illegible] HERBERT MICHEL [illegible]
[illegible] EDWARD MAZAR [illegible]

VIOLAS
[illegible] WILLIAM DARNTON JOSEPH DE[illegible]
[illegible] [illegible] HANDLER [illegible]

CELLOS
[illegible] [illegible] ALEXANDER [illegible]

WOODWINDS
[illegible]

[illegible] WAYNE [illegible]
[illegible] [illegible]
[illegible] [illegible] HOLLYWOOD [illegible]
[illegible]
[illegible]

PRODUCED BY [illegible]

TEM [illegible]

[illegible]

Until the past drawn away

A [illegible] w I'm all alone
N [illegible] no time to stop [illegible] w
M [illegible] children never phon

[illegible]
[illegible]
[illegible]

THE ROCHES

another world



Side One

LOVE RADIATES AROUND*
ANOTHER WORLD**
COME SOFTLY TO ME***
MISSING*
FACE DOWN AT FOLK CITY***

SIDE TWO

THE ANGRY ANGRY MAN*
WEEDED OUT***
OLDER GIRLS***
LOVE TO SEE YOU***
GIMME A SLICE*

Tinker Barfield: bass
Gene Bianco: harp
Carter Cathcart: drums, bass, keyboards, electric guitars
Francisco Centeno: bass
Sandy Humphrey: cookies
Edd Kalehoff: synthesizers, keyboards, PP3
Steve Love: electric guitar
Roy Markowitz: drums
Sammy Merendino: drums (Paiste cymbals)
Maggie Roche: keyboards, singing
Suzzy Roche: acoustic guitar, singing
Terre Roche: electric and acoustic guitar, singing
Andy Schwartz: electric guitar
Lee Shapiro: synclavier

Management: Teddy Wainwright

Booking: Elizabeth Rush,
Tour Consultants Inc., P.O. Box 1333,
Montclair, New Jersey 07042

Front Cover Photos: Lesley J. Avery

Back Cover Photos: Clifford Fagin, Glen Zdon

Art Direction/Design: Lesley J. Avery

Also Available On Cassette

* Produced by Edd Kalehoff and Howard Lindeman for Edd Kalehoff Productions
Engineer: Howard Lindeman
Recorded at Producers Recording Studio

** Produced by Carter Cathcart and the Roches
Engineer: Carter Cathcart
Recorded and Mixed at Wild Twin Recording Studio

*** Produced by Richard Gottehrer
Engineer: Thom Panunzio
Assistant and additional engineering: His Majesty Tom Swift
Recorded at the Record Plant

"Love Radiates Around", "Missing", "The Angry Angry Man", "Love to See You" and "Gimme A Slice" mixed by Howard E. Lindeman at RPM Studio (thanks to Bob Mason). Assistant and additional engineering: Mike Krowiak ("your bottom is great").

"Come Softly to Me", "Face Down at Folk City", "Weeded Out" and "Older Girls" mixed by Thom Panunzio at the Record Plant.

Very special thanks to Teddy Wainwright, Edd Kalehoff, Howie Lindeman (for turning the other cheek!), Carter Cathcart, Ma and Dad.

We dedicate this album with love to our fans.

0 7599-25321-1

ROCHES



SUZZY



TERRE



MAGGIE

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THE ROCHES

side one

LOVE RADIATES AROUND

by Mark Johnson

Beyond this world came a power
Struck into me I don't know how
It happened slow I want you to know
Her love is true music and it
Radiates around

Here comes a new day: clouds roll away
Don't ask me, I don't know a thing
Let's drive to town across the border line
Her love is true music and it
Radiates around

My chance for true happiness
It waits upon her kiss
How can it be, it feels so good to know all this

My heart may break and it might fall
She is mine and I am hers through seasons all
Let's drive to town
Across the borderline
Her love is true music
And it radiates around

ANOTHER WORLD

by Maggie, Terre and Suzzy Roche

I don't feel that great today
I have never felt that great
Don't tell me to exercise
Don't tell me it's what I ate

There's got to be another world
Oh yeah oo oo oo baby
There's got to be another world
Oh yeah oo oo oo baby

I'm the kind of person who
Likes to sleep all day and night
Too bad I'm sleeping by myself
Nobody's here to hold me tight

There's got to be another world..

Think how good just normal feels
A helmet on my head
Constant flow of ice cream in
I'd be as good as dead

There's got to be another world. .

MISSING

by David Roche

He's not dead or alive
He's not off with some other guy
He's not lost track of the time
He's just

Missing

People say hey it'll never happen to me
Just goes to show how foolish people can be
I've been waiting all night for a sign from my baby
But he's

Missing

He's not coming through the door
He's not dialing the phone
He's not out on the dance floor
He's not walking home alone
He's just

Missing

He's not drugged or lost
Or trying to escape
He's not being raped
He's not in my arms
Looking in my eyes
Smiling for me
He's just

Missing

People say hey it'll never happen to me
Just goes to show how foolish people can be
I've been waiting all night for a sign from my baby
But he's

Missing

FACE DOWN AT FOLK CITY

by Maggie, Terre & Suzzy Roche

Face down at Folk City
When you came in here you were looking so pretty
With your dracula cape and your bat what a pity
Now you're face down at Folk City

Somebody's singing a song up on the stage
But I'm sorry to say it ain't the latest rage
Two mean men come walking in the door
Now one of 'em stands and the other's on the floor

He's face down.

Step right up to the girl behind the bar
And she looks at you like who the hell you think you are
You spend the next seven hours expressing your soul
Then you go into the girls room and you give it to the bowl

Ooo I'm having such a great time
Ooo where the sun don't shine
Ooo I'm having such a great time
Ooo where the sun don't shine

When you wake up you don't remember a thing
But you think you hear the telephone ring
Hi I just called to say hello
And to tell you something you might like to know

You were face down..

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THE ROCHES

side two

THE ANGRY ANGRY MAN

by Terre and Suzzy Roche

He goes to the window to see
He can't help it he's got to look away
aaah
So many sweethearts strolling in the park again today

Days and days of loneliness
Endless cup of coffee pack of cigarettes
aaah
So many foggy nights of drinking he forgets

In the diary he keeps he writes against himself
Can't do it all alone need somebody else's help

Lately I've been sitting around thinking about it
I guess I don't deserve somebody to love

I'm an angry angry man
I know I'm no fun but I need a hand
aaah
Nobody really likes an angry angry man

Angry angry man

WEEDED OUT

by Maggie, Terre and Suzzy Roche

What is the matter with the weather
How come you don't get any rain
You search the sky for signs of life
But out on the prairie in your dried up corn
You never felt so weary and you never been this torn

You're being weeded
You're being weeded
You're being weeded out

Remember when a couple years back
You won the raffle at the dance
They made a path you gave a laugh
How will you find something else where you go
As hard as a harvest and as heavy as a hoe

You're being weeded
You're being weeded
You're being weeded out

Rise and shine another time
Standing in the endless afternoon so warm
Not a cloud in the air but you're still counting on a storm

You're being weeded
You're being weeded
You're being weeded out

OLDER GIRLS

by Terre and Suzzy Roche

They have a language all their own
It has an I can make it overtone
Conversation never stops
Throw the ball up it never drops

Older Girls

They have a crop of growing kids
Most of the marriages on the skids
If the disappointment hit'em hard
Seem to be holding high cards

Older Girls

Feast your eyes on well made suit
Dig that hairdo expensive boot
Maybe they get a little heavy sometimes
Sitting up late with bottle of wine

Older Girls

As I go from year to year
Through love affair and big career
Wonder what I'm gonna be
Watch the older girls and see

Older Girls

In the clothing store they try
On some size they used to buy
Fleeing there they go and eat
Something that will still taste sweet

Older Girls

Letting all the trimmings go
That were part of the big show
Here it comes the real them
Forever busting out amen

LOVE TO SEE YOU

by Suzzy Roche

It may be what I wanna do
But I won't fall in love with you
You are never gonna be mine
But I just love to see you

Old moon shining starlight
But I can't have my wish tonight
You are never gonna be mine
But I just love to see you

Can you hear me
Can you hear me
Can you hear me friend

Noone nowhere can take your place
The happy sad look on your face
You are never gonna be mine
But I just love to see you

GIMME A SLICE

by Maggie and Terre Roche

Money position and power
Flashing back to the first impression
Hurrying year and slow hour
Are you ready to make some concessions

Gimme a slice with everything on it
Gimme a slice with everything on it
Gimme a slice with everything on it
Gimme a slice with everything on it

Babbling gossip and thin ice
High flying theories and complex notions
How many times can you think twice
You're gonna have to go through the emotions

Gimme a slice... .

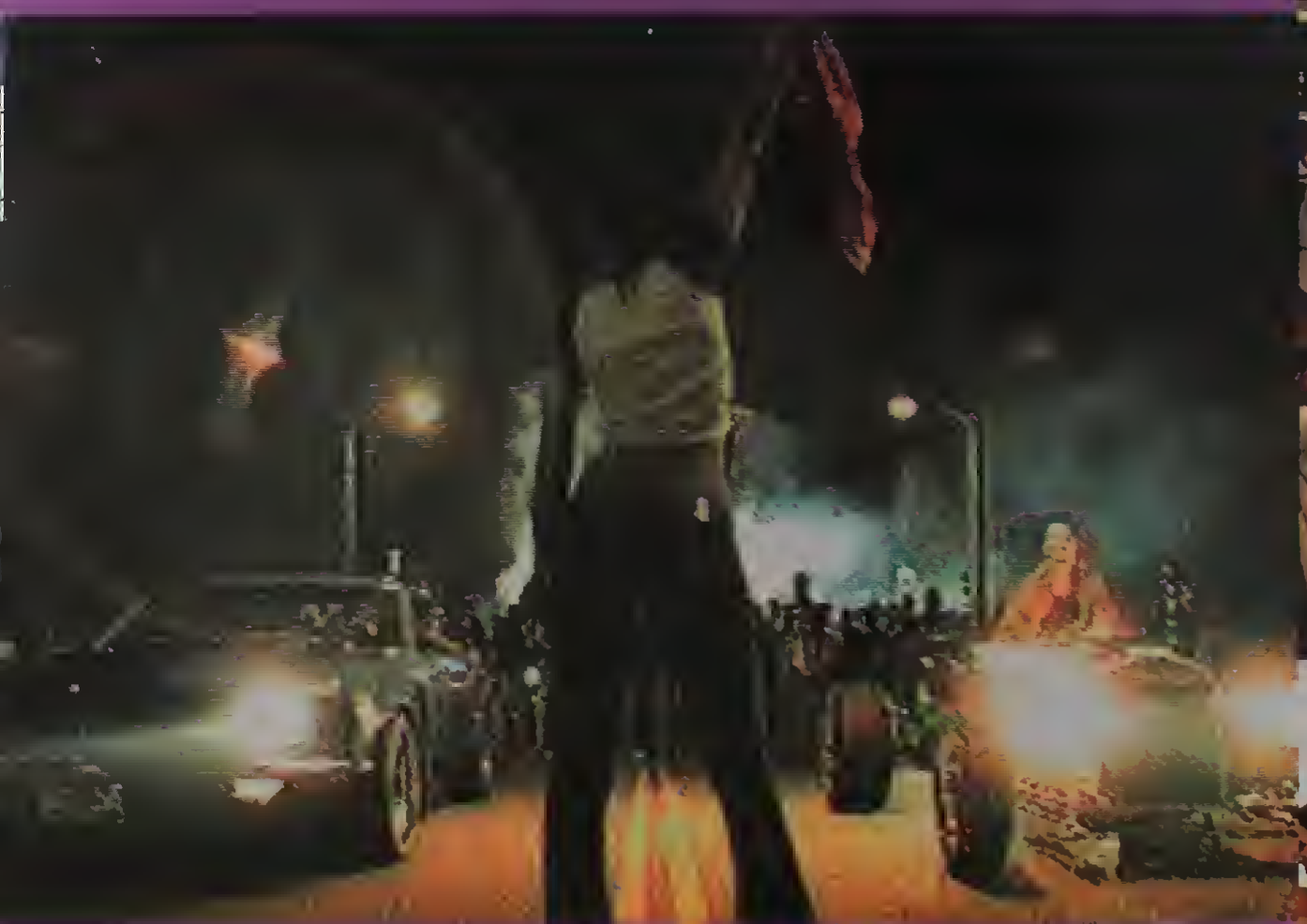
Listen to the sound of the way you get around the room
Look into the eyes of the other butterflies that loom
Wearisome and dull weird and fantastic
Profitless and vain brave and elastic
All the lesser lights pale
You pack a punch and you don't know about it

Gimme a slice.. ..

*NSYNC

Girlfriend

THE NEPTUNES REMIX FEATURING NELLY











*NSYNC
Girlfriend

THE NEPTUNES REMIX FEATURING NELLY

SIDE A:

1. **Girlfriend (The Neptunes Remix featuring Nelly)** 4:43
2. **Girlfriend (The Neptunes Remix featuring Nelly) – Instrumental** 4:43

SIDE B:

1. **Girlfriend (Album Version)** 4:13
2. **Girlfriend (Album Version) – Instrumental** 4:11

Girlfriend (The Neptunes Remix featuring Nelly)
(Justin Timberlake/Chad Hugo/Pharrell Williams)
Tennman Tunes (adm. by Zomba Enterprises Inc.) /EMI April Music, Inc. o/b/o itself and Chase Chad Music (ASCAP)/EMI Blackwood Music, Inc. o/b/o itself and Waters Of Nazareth (BMI)
Remix Produced by The Neptunes
Additional Vocals Recorded by Brian Garten at Right Track Recording, NYC
Mixed by Serban Ghenea at Windmark Studios, Virginia Beach, VA
Pharrell Williams of N.E.R.D. appears courtesy of Virgin Records America, Inc.
Nelly appears courtesy of Fo' Real Entertainment/Universal Records

Girlfriend (Album Version)
(Justin Timberlake/Chad Hugo/Pharrell Williams)
Tennman Tunes (adm. by Zomba Enterprises Inc.) /EMI April Music, Inc. o/b/o itself and Chase Chad Music (ASCAP)/EMI Blackwood Music, Inc. o/b/o itself and Waters Of Nazareth (BMI)
Produced by The Neptunes
Recorded by Brian Garten at Right Track, NYC; Battery Studios, NYC; WIRE Studios, Orlando, FL
Assistant Recording Engineers: Paul Gregory, Rawle Nemard, Matrix Scarpino
Mixed by Jean Marie Horvat at Brandon's Way Recording, Los Angeles, CA
Assistant Mix Engineer: Joseph Pessey
Pharrell Williams of N.E.R.D. appears courtesy of Virgin Records America, Inc.

Mastered by Chaz Harper at Battery Mastering, NYC
AN ORIGINAL SOUND RECORDING MADE BY ZOMBA RECORDING CORPORATION

Album Version of "Girlfriend" from ***NSYNC's *Celebrity*** (01241-41758-2/4) available on Jive discs & tapes

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JIVE

Street Tracks Vol. 51

* CONTAINS EXPLICIT LYRICS

A

*Wyclef Jean
"PERFECT GENTLEMAN"
BPM 135.9
Time: 6:14

Co-Ed
"SUMTHIN' ON YOU"
BPM 101.9
Time: 5:56

B

Tyrese
"I LIKE THEM GIRLS"
BPM 89.9
Time: 5:21

Amanda
"EVERYBODY DOESN'T"
BPM 95.6
Time: 5:11

QB'S Finest feat. Nas
"OOCHIE WALLY"
BPM 93.9
Time: 5:17



Production Notes

STREET TRACKS #51

* CONTAINS EXPLICIT LYRICS

A1
*Wyclef Jean
"PERFECT GENTLEMAN"
BPM 135.9 / Time: 6:14
Intro: 32 (:20)
Break: 32 (4:21)
Outro: 32/32 (5:48)
Digital Mix by Keoni Wood / Mixes Used: Album, Instrumental, Accapella
Courtesy of Columbia Records
Thanks to David Jurman at Columbia

A2
Co-Ed
"SUMTHIN' ON YOU"
BPM 101.9
Time: 5:56
Intro: 32 (:00)
Break: 32 (4:03)
Outro: 32 (5:37)
Digital Mix by Matt "The Bratt" Derrick / Mixes Used: Radio Edit, TV Track, Instrumental
Courtesy of Universal Records
Thanks to David Nathan at Universal

B1
Tyrese
"I LIKE THEM GIRLS"
BPM 89.9 / Time: 5:21
Intro: 32/32 (:00) Break: 32 (3:44)
Outro: 32 (4:58)
Digital Mix by DJ Lucky / Mixes Used: Main Mix, Instrumental
Courtesy of RCA Records
Thanks to Vince DeGeorgio at RCA

B2
Amanda
"EVERYBODY DOESN'T"
BPM 95.6 / Time: 5:11
Intro: 32 (:00) Break: NO BREAK
Outro: 32 (4:51)
Digital Mix by Matt "The Bratt" Derrick / Mixes Used: Radio Edit, IROC Radio Edit
Courtesy of Maverick Records
Thanks to Tommy Nappi at Maverick

B3
QB'S Finest feat. Nas
"OOCHIE WALLY"
BPM 93.9 / Time: 5:17
Intro: 32 (:00) Break: 32 (3:02)
Outro: 32 (4:56)
Digital Remix by DJ Wicked (aka Joe Miranda) / Mixes Used: Accapella
Courtesy of Columbia Records
Thanks to Dave Jurman at Columbia

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Executive Producers - SCOTT COX & ANNE MEDICE;
Mastered by - ROGER SEIBEL at SAE Mastering;
Artwork & Graphics by - CHRIS COX & SCOTT COX;

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Xhibit

SIDE 2

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Stutter
Joe feat. Mystikal

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X-MIX

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MOST WANTED 5

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side 1

1. **Feelin' So Good 108 BPM (5:11)**
   Jennifer Lopez, Work
   Remix & Additional Production by
   J.D. Menard & Jason Racicot**

2. **Ryde Or Die Chick 95 BPM (5:33)**
   The Lox feat. Timerland & Eve, Interscope
   Remix & Additional Production by
   DJ Soulseeka**

side 2

1. **Hot Boyz 81 BPM (4:44)**
   Missy Elliot, Interscope
   Remix & Additional Production by Steve Dupont**

2. **Love Me Now* 101 BPM (5:03)**
   Beenie Man feat. Wyclef Jean, Virgin
   Remix & Additional Production by Ryan Foley**

side 3

1. **So Sweet* 101 BPM (4:55)**
   Brooke Russell, Edel
   Total Reconstruction by DJ SERG

2. **You Can Do It 100 BPM (5:23)**
   Ice Cube, Priority
   Remix & Additional Production by
   DJ Soulseeka**

side 4

1. **Shy Guy 94 BPM (5:09)**
   Diana King, Work
   Remix & Additional Production by Roonie G.

2. **Jackin' Beats* 99 BPM (6:53)**
   Total Reconstruction by DJ Chaos**

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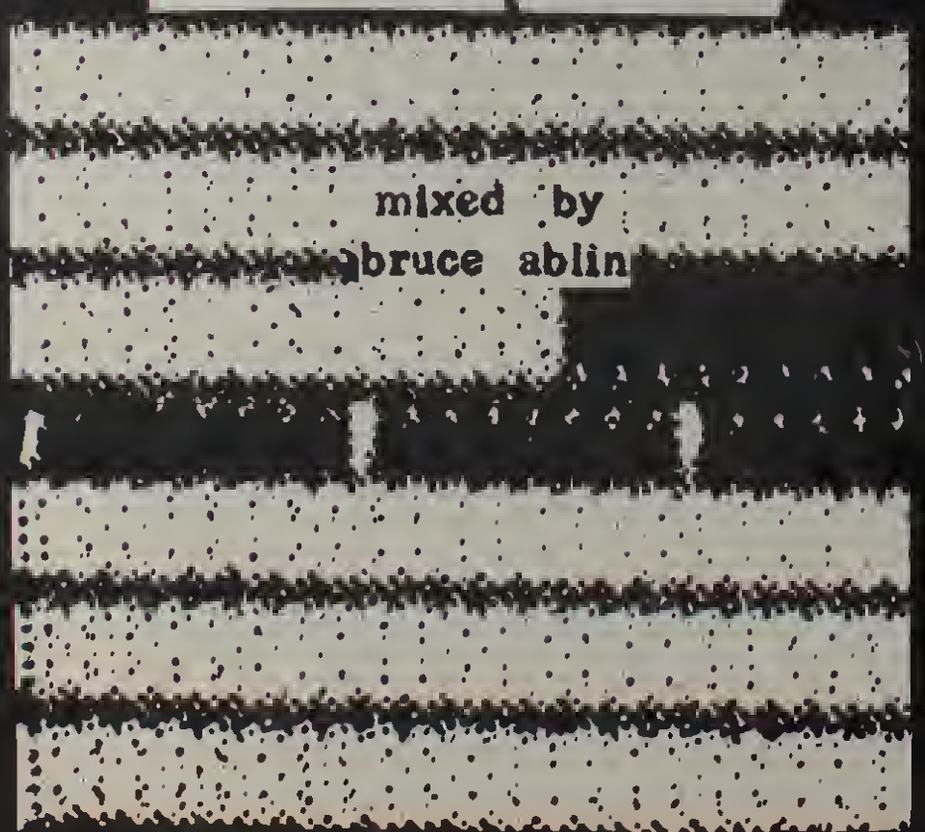
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PYELONEPHRITIS

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PART ONE	Etiology and Pathophysiology GADDO ONESTI, M.D.	• What are the indications for cystoscopy in the diagnosis of pyelonephritis? • How long do you treat a routine case of acute pyelonephritis? • What is the most appropriate antibiotic and antimicrobial drug when hypertension is associated with chronic pyelonephritis? —and other questions and answers supplementing the lecture material.
PART TWO	Diagnosis and Treatment CHARLES D. SWARTZ, M.D.	

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SIDE ONE

PART ONE Medical Aspects

EDWIN POLISH, M.D.

PART TWO Surgical Aspects

CHARLES C. WOLFERTH, JR., M.D.

SIDE TWO

- What criteria da yau use in the selection af patients far surgery?
- Can gallstanes be dissalved ance they are formed?
- Which drugs are useful in treating the pain af biliary calic?

— and ather questians and answers supplementing the lecture material.

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RHEUMATIC FEVER

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VOL. I

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RHEUMATIC FEVER

SIDE ONE		SIDE TWO	
PART ONE	Current Concepts JOSEPH M. URICCHIO, M.D.	PART ONE	Heart Saunds Recarded DANIEL MASON, M.D.
PART TWO	Diagnosis & Auscultatory Findings DANIEL MASON, M.D.	PART TWO	QUESTION & ANSWER SESSION
PART THREE	Treatment & Prognosis JEROME A. HUBSHER, M.D.		

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JAUNDICE IN THE NEWBORN

SIDE ONE		SIDE TWO
PART ONE	Differential Diagnasis GERALD M. FENDRICK, M.D.	• What is the current autlook far biliary atresia? • What type and amaunt of blood is used far exchange transfusian? • What is the management af jaundice in the absence of hemalytic disease? —and ather questions and answers which supplement the lecture material
PART TWO	Diagnosis MARTIN BAREN, M.D.	

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RHEUMATIC MITRAL STENOSIS

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RHEUMATIC MITRAL STENOSIS

SIDE ONE	SIDE TWO
PART ONE Pathaphysialogy SHELDON M. BENDER, M.D. PART TWO Clinical Carrelatian BERNARD L. SEGAL, M.D. PART THREE Surgical Therapy GUMERSINDO BLANCO, M.D.	• What are the clinical symptoms of pulmonary hypertension in the patient with stenosis? • Wauld yau employ the simpler closed surgery technique in a desperately ill patient? • What are the criteria used ta determine aperability? — and ather questians which supplement the lecture material

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CIRRHOSIS OF THE LIVER

SIDE ONE

PART ONE Etiology and Pathophysiology
FRANCIS NASO, M.D.

PART TWO Management of Cirrhosis of the Liver
JOSEPH M. GAMBESCIA, M.D.

SIDE TWO

- What part does "autoimmunity" play in the development of chronic hepatitis?
- How do you handle bleeding from esophageal varices?
- When would you perform a paracentesis?

— and other questions which supplement the lecture material.

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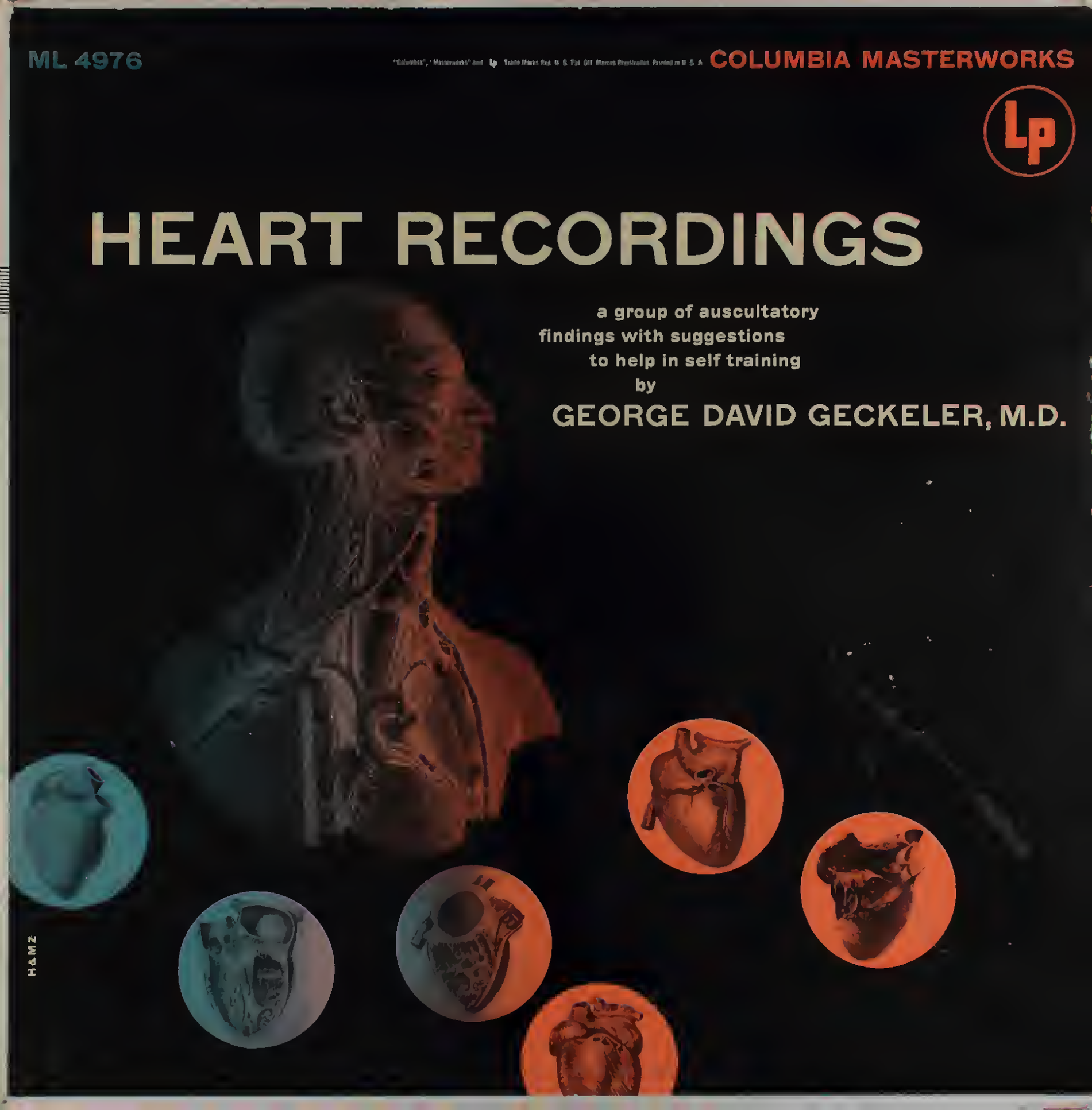
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LP

HEART RECORDINGS

a group of auscultatory
findings with suggestions
to help in self training
by

GEORGE DAVID GECKELER, M.D.



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HEART RECORDINGS

A group of auscultatory findings— with suggestions to help in self training.

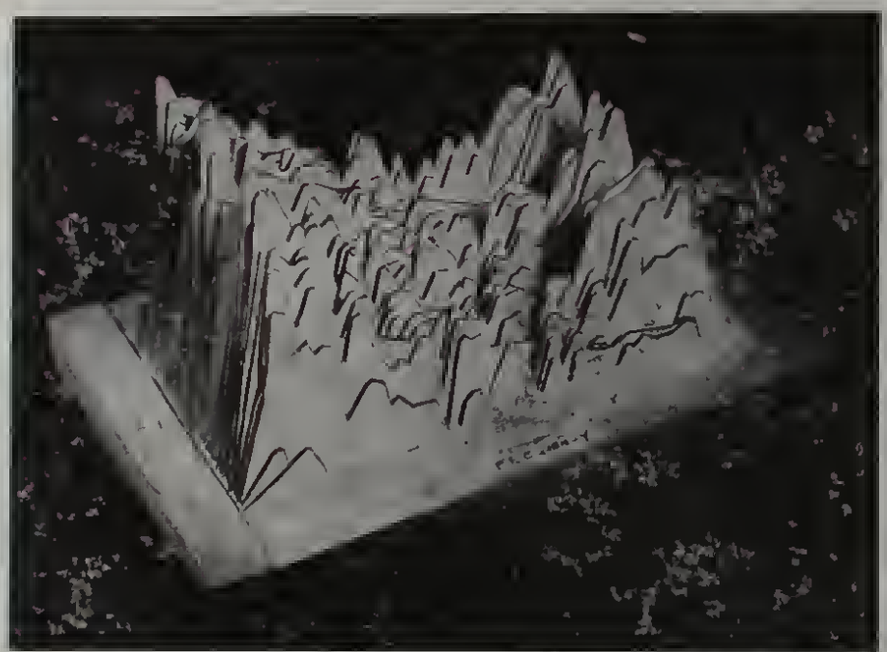
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A true dimensional model showing time frequency and intensity of three cycles of a musical systolic murmur.

Here is presented a group of cardiac auscultatory findings with appropriate descriptions. These were designed for the beginner in auscultatory diagnosis and in their development the viewpoint of a beginner was constantly borne in mind.

The art of listening can be developed and the man who at first may be somewhat discouraged may take heart when he realizes that before the past quarter century all teaching along this line was on a "one to one" basis. More than ever we are convinced that the quickest and most effective way for a student to learn such findings is for him to augment his formal training with self-teaching phonograph records. If really interested, he, or a small group, may listen to any type of murmur as many times as is necessary and analyze its characteristics. He thereby learns to discriminate, by practicing how to listen carefully for one thing at a time. (These records were not developed for classroom demonstration and it is felt they do not lend themselves well for such work.)

With the perfection of tape recording it has been possible more accurately to record and reproduce on records these auscultatory findings. This method has also made it possible to make up illustrations with slow heart rates without altering the heart sounds or murmur of those illustrations. This was done by identifying the first sound, second sound, and murmur or murmurs and then cutting up series of cardiac cycles and splicing together, with blank tape between, first sounds, second sounds, and the murmur or murmurs. At these slow rates the student is able to locate that part of the cardiac cycle where the murmur occurs and to understand better its different features, that is, its pitch, its length, whether it is blowing, rough, or musical, and crescendo or decrescendo in type. And by this same method a murmur itself can be isolated from the heart sounds, then regrouped, and finally replayed at its original rate.

COMMENTS AND SUGGESTIONS

It is expected that some will say that the voice is too loud as compared with the illustrations, but it was finally decided that the illustrations should not be so loud as to make for an unnatural effect. A number of examples have not come through as well as others. The normal third heart sound is heard only in some cycles, although actually this is as it often is heard in the patient. And the illustration of premature beats after exercise shows a reduplicated mitral first sound, but this also was what developed in this case. The pericardial friction rub is difficult to hear and there was an artifact in the recording.

The suggestion to learn to place murmurs in the cardiac cycle by using the systolic and diastolic time intervals should prove valuable.

Certain controversial matters are dealt with rather arbitrarily, but rather than equivocate we have stated what we believe to be correct. These include the question of whether musical murmurs are always the result of structural damage; the worthlessness of pulse deficit; the criteria for classification of innocent murmurs; and the usually hard to hear blowing mid-diastolic murmur of the childhood type of mitral stenosis.

The specificity of a sharp mitral first sound representing mitral stenosis has not received proper emphasis, we think, nor has the fact that with hypertension in the systemic or pulmonic circuit the accentuated second sound at the base may be well transmitted over the precordium, heard loudest sometimes lower down than the conventional areas of a normal heart, and overshadow the second sound at the apex so that the mitral second sound can not be heard.

A considerable number of very unusual illustrations were purposely not included; these probably will be assembled on a later record.

It may be worth mentioning that the nomenclature as suggested in the "Nomenclature and Criteria for Diagnosis of Diseases of the Heart" (Adopted and Distributed by the American Heart Association, 50 West 50th Street, New York City) has been adhered to rigidly. We believe that this has very great merit and should receive more general appreciation.

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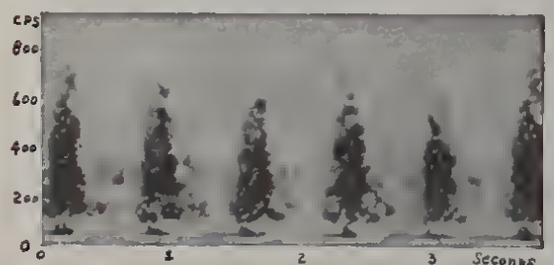
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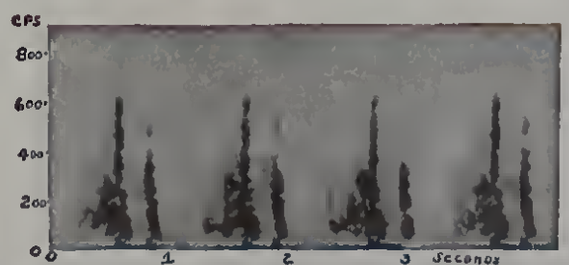
Side I

SEQUENCE OF ILLUSTRATIONS

Normal sounds at the apex
Normal sounds at 60/min.
Normal sounds at 60/min.
Sharp mitral first sound
Sharp mitral first sound
Normal heart after exercise (loud M_1)
Sharp mitral first sound
Reduplicated mitral first sound
Reduplicated and loud P_2
Distant heart sounds
Loud P_2 at apex
Ringing aortic second sound
Normal third heart sound
Systolic click
Opening snap
Gallop rhythm
Auricular fibrillation
Auricular fibrillation (exercise)
Premature beats
Premature beats
Coupling
Premature beats (frequent)
Premature beats (exercise)
Normal sounds
Blowing systolic murmur (moderate intensity)
Late systolic murmur
Rough systolic murmur after 1st sound
Rough systolic murmur 40/min.
First sound at apex
Rough systolic murmur
Second sound
Rough systolic murmur
1st sound, rough systolic murmur, 2nd sound
1st sound, rough systolic murmur, 2nd sound 60/min.
1st sound, rough systolic murmur, 2nd sound 90/min.
Presystolic accentuation of mid-late diastolic murmur
Presystolic murmur, sharp first sound, and second sound, one cycle
Presystolic accentuation of mid-late diastolic murmur, sharp 1st sound, second sound
Presystolic accentuation of mid-late diastolic murmur, sharp 1st sound, second sound, single cycle
Same as above at 40/min.
Same at 60/min.
Sharp M_1
Sharp M_1
Rough systolic murmur at 60/min.
Presystolic accentuation of a mid-late diastolic murmur at 60/min.
Mid-diastolic murmur (childhood type)
Opening snap
Mid-diastolic murmur at 45/min.
Mid-diastolic murmur at 60/min.



ROUGH SYSTOLIC MURMUR



SHARP M_1 AND PRESYSTOLIC MURMUR



OPENING SNAP

ML 4179 INSERT A

Side II

Systolic murmur—rough

Opening snap

Decrescendo diastolic murmur—blowing

Mid-late diastolic murmur with presystolic accentuation

Decrescendo mid-late diastolic murmur (rough)

Early blowing diastolic preceded by a rough systolic murmur

Early blowing diastolic murmur

Early blowing diastolic murmur at 40/min.

Early diastolic murmur from 6 I.S. anterior axillary line

Mid-late diastolic murmur (of M.S.)

Rough murmur of aortic stenosis with diminished A_2

Rough murmur of aortic stenosis with diminished A_2

Blowing aortic systolic murmur with accentuated A_2

Rough murmur of aortic stenosis with diminished A_2

Rough systolic murmur with accentuated A_2

Musical systolic murmur

Musical systolic at 60/min.

Innocent murmur

Blowing systolic murmur

Sharp mitral first sound

Accentuated P_2

Expiratory breath sound

Aortic early diastolic murmur

Blowing systolic murmur at base accompanied by loud breath sounds

Blowing systolic murmur at base (breath being held)

Rough pericardial ruh

Pleural friction ruh—4th left I.S. mid-clavicular line

Coupling with a pericardial friction ruh

Murmur of patent ductus—taken directly beneath the left clavicle

Early blowing diastolic murmur and loud rough systolic murmur

Systolic and early diastolic murmurs with distinct interval between

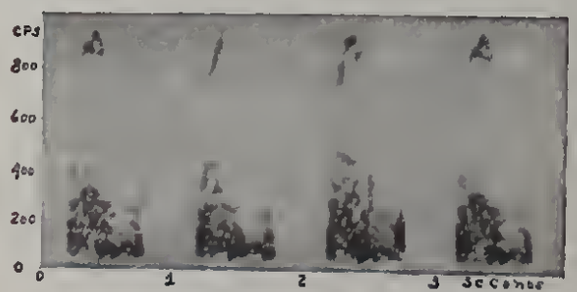
Bruit from arterio-venous fistula

Pulmonic insufficiency

M_1—Mitral first sound

A_2—Aortic second sound

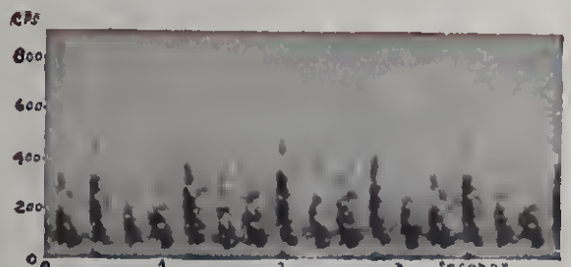
P_2—Pulmonic second sound



MUSICAL SYSTOLIC MURMUR



SYSTOLIC CLICK



GALLOP RHYTHM

ML 4978 INSERT D

KMFDM



RULES

SIDE A.

SON OF A GUN 4:28

OVERHAULED BY SASCHA KONIETZKO AND CHRIS SHEPARD

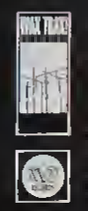
INANE 8:28

UNDERMINED BY EN ESCH AND CHRIS M. FLAM

SIDE B.

RULES 8:13

REAPPLIED BY RAYMOND WATTS AND STEVE WHITE





TVT8746-0

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KMFDM



RULES

KMFDM



RULES

SON OF A GUN 4:23

(KONIETZKO/SCHULZ/VAN EATON)

SHOCKWAVE • MASSIVE ATTACK
ATOMIC BLAST • SON OF A GUN IS BACK
CHAOS • PANIC • NO RESISTANCE
DETONATIONS IN A DISTANCE
APOCALYPSE NOW • WALLS OF FLAME
BILLOWING SMOKE • WHO'S TO BLAME
FORGED FROM STEEL • IRON WILL
SHIT FOR BRAINS • BORN TO KILL
ALL ARE EQUAL • NO DISCRIMINATION
SON OF A GUN • A SIMPLE EQUATION
SON OF A GUN • MASTER OF FATE
BOWS TO NO GOD • KINGDOM OR STATE

WATCH OUT
SON OF A GUN
SUPERHERO #1

PUBLISHED BY KMFDM ENT US
WILLIAM RIEFLIN: DRUMS
SASCHA KONIETZKO: VOCALS/BASS/LOOPS/SAMPLES/SH-101
GÜNTER SCHULZ: GUITARS
RON LOWE: DRILL & VACUUM-CLEANER
DORONA ALBERTI: VOCALS

INANE 8:28

PUBLISHED BY KMFDM ENT US
EN ESCH: SOLO-GUITAR
MARK DURANTE: SLIDE-GUITAR
GÜNTER SCHULZ: GUITARS
SASCHA KONIETZKO: VOCALS/BASS/LOOPS/SAMPLES/MS-404
CHERYL WILSON: VOCALS
WILLIAM RIEFLIN: DRUMS
BRUCE BENDINGER: VOICE-OVER

(DURANTE/KONIETZKO/SCHULZ)

CHEW IT ALL UP • TURN IT AROUND • GIVE THE MEANING A TWIST • SPIT IT BACK OUT
REPULSIVE • CORROSIVE • ENTICING • CONFUSING • ABUSIVE • ELUSIVE • PROVOKING
AMUSING • MANGLED AND GROUND • DECOMPOSED AND DESTROYED • WHATEVER WAS FOUND
WE INVENTED THE SOUND
PREPARED TO ORDER • COOKED TO PERFECTION • ACCORDING TO TASTE • NO DISSATISFACTION
GERMAN ENGINEERING • ASTOUNDING INGENUITY • OVER A DECADE OF CONCEPTUAL CONTINUITY
KMFDM • A CONSTANT INTRUSION • IT POISONS YOUR BLOOD • YOU NEED AN INFUSION
LIKE EVERYTHING ELSE IT'S COMPLETELY INANE
PROFOUNDLY PROFANE AND IT DRIVES ME INSANE
KMFDM • WHAT DO YOU KNOW • DON'T BLOW YOUR TOP NOW, HERE WE GO !
KMFDM • WHAT'S THE DEAL
YOU'RE SO NAIVE, COME ON GET REAL !
KMFDM • FOR WHAT YOUR MONEY CAN BUY
LEAVE YOUR ANGST BEHIND AND FLY SKY-HIGH !
KMFDM • MAKE YOUR CHOICE
CELEBRATE CHAOS • GET INTO THE NOISE !
KMFDM • NIHILISTIC AND FREE
UAIOE FOR YOU AND ME
HELP US, SAVE US, TAKE US AWAY
KMFDM • MAKE MY DAY
KMFDM • WHAT'S THE STORY
SEX ON THE FLAG, SPLIT AND GLORY
KMFDM CAN'T SUCK HARD ENOUGH
HAVE A LITTLE MORE • YOU JUST LOVE THAT STUFF

RULES 8:13

(CONNELLY/DURANTE/KONIETZKO/SCHULZ)

YES, SO THE MESSAGE GOES
LIKE AN INSECT IN ITS DEATH-THROES
A MAGIC-CARPET-RIDE TO HELL
THEN BACK TO HERE WITH TIME TO TELL
A METAL-SCAR ON EVERY FACE
WE WALK TO A FORBIDDEN PLACE
WHERE DIRTY WATER CLEANS THE SOUL
WE POUR INTO ANOTHER HOLE
UNDER A CONCRETE-SKY
BARRICADES BEGIN TO RISE
SUN AND STARS BEGIN TO FALL
A SONIC-BOOM CONDEMNS US ALL
DECAPITATED SOLDIERS FIGHT
AND MINISTERS CONTROL THE LIGHT
IN LEAKING GAS WE BATHE OUR FLESH
AND IN THE AIR WE FIGHT FOR BREATH
HERE COMES A SECRET DELIVERY
ALL ABOARD THE REASON WHY
A BROKEN DOWN DISCOVERY
THE RULES, THE RULES DO NOT APPLY
I'M HALF BLIND AND I'M LOSING
A PICTURE THAT IS OUT OF CONTROL
I'M LYING ON THE GROUND BUT I'M MOVING
A PRISON BEING BUILT AROUND MY SOUL

AUF DEM FLIEGENDEN TEPPICH
ZUR HÖLLE UND ZURÜCK
MIT AUSFÜHRLICHEM BERICHT
UNTER BLEIERNEM HIMMEL
BARRIKADEN VERDUNKELN DAS LICHT
KOPFLOSE SOLDATEN IN DER SCHLACHT
INSEKTEN IN TODESZUCKUNGEN
IM ANGESICHT VERLÖSCHENDER
GESTIRNE VERLASSEN
UNS ALLE HOFFNUNGEN

PUBLISHED BY KMFDM ENT US-SPURBURN
MARK DURANTE: SLIDE-GUITAR
GUNTER SCHULZ: GUITARS
SASCHA KONIETZKO: VOCALS/DRUMS/BASS/LOOPS/SAMPLES/PRO-ONE
CHRIS CONNELLY: VOCALS
CHERYL WILSON: VOCALS
BRUCE BRECKENFELD: HAMMOND B-3

GOLDEN BOY / QUINCY JONES

The album is a kaleidoscope of shifting moods and colors, lyrical, caressing, and exultant shouts.



The Theme from "Golden Boy"
(String Version)

The Witching Hour

Seoweed

Golden Boy

Django

Soul Serenade

Theme from "Golden Boy"
(Big Band Version)

A Hard Day's Night

The Sidewinder

The Midnight Sun will Never Set

Printed in U.S.A. ©Wayne Printing Corp. 1964

MERCURY HI-FIDELITY MG 20938



The scope of Quincy Jones as arranger, composer and orchestra leader is provocatively evident in this diversified collection of performances. There are, for example, two versions of the infectious "Theme From Golden Boy"—the new show starring Sammy Davis, Jr., with score by Charles Strouse and Lee Adams. One, with strings, is lyrical and caressing. The other, with a big swinging band, is shoutingly exultant.

The album as a whole is a kaleidoscope of shifting moods and colors. The airy, floating grace of "The Witching Hour," a new original by Quincy Jones, is juxtaposed with the sinuous, sensuous "Seaweed," another Quincy Jones composition. A still further dimension of the Jones orchestral language is his acutely sensitive, reflective treatment of John Lewis' "Django," a major modern jazz original.

Quincy's affinity for hard-driving, blues-laced emotional power is illustrated by his arrangement of the Ousley-Dixon "Soul Serenade" and his wit and high spirits make the Beatles' hit "A Hard Day's Night" into a buoyant, stomping ball. Similarly, Quincy has heightened the loping ease of Lee Morgan's "Sidewinder" in his brisk big band version of the tune. And there is a soothing return to unabashed lyricism in Quincy's own piece, one of the most durable originals in years—"The Midnight Sun Will Never Set."

In whatever kind of setting he functions, Quincy's work is characterized by clarity of line economy of means and the quality of scoring that allows soloists to be themselves as they contribute to the evocation of a mood. For this album, moreover, Quincy has chosen a number of notable instrumentalists.

The big-toned envelopingly, warm tenor saxophone of Eddie "Lockjaw" Davis is heard on a number of the tunes, sometimes in a romantic vein, as in "The Midnight Sun Will Never Set," and at other times, preaching with fire and force as in "Soul Serenade." Also present are the glowing, unerringly tasteful guitar of Jim Hall, "The Witching Hour," "Django," the incisive trumpet of Freddie Hubbard, "The Sidewinder" and the big band version of "Theme From Golden Boy," the fervent soprano saxophone of Jerome Richardson, the big band Theme From "Golden Boy," the intense, searing alto of Phil Woods "A Hard Day's Night," the mockingly witty Don Elliott "Seaweed," and the crisply personal Joe Newman "The Witching Hour" and "A Hard Day's Night."

This spectrum of orchestral skills, therefore, represents the combination of superior soloists, expert section men, and a conductor-arranger who himself has the resiliency and breadth of imagination to enable each piece to make its fullest impact. In his orchestras, Quincy invariably manages to combine precision with relaxation, warmth with discipline, and individuality with collective zeal.

Vendor
Mercury Record Corporation

Printed in U S A

THEME FROM GOLDEN BOY (String Version)
From The Musical Production "Golden Boy"
(Charles Strouse-Lee Adams) Edwin H. Morris & Company Inc. (ASCAP)

THE WITCHING HOUR
(Q. Jones) Sherlyn Music Corp. (ASCAP)

SEAWEED
(Quincy Jones) Bonjour Music Inc. (ASCAP)

GOLDEN BOY
(Charles Strouse-Lee Adams) Edwin H. Morris & Company Inc. (ASCAP)

OJANGO
(John Lewis) MJQ Music Inc. (BMI)

SOUL SERENADE
(Curtis Ousley-Luther Dixon) Kalyan Music Publishing Inc. (BMI) & Tri-Phi Music, (BMI)

THEME FROM GOLDEN BOY (Big Band Version)
From The Musical Production "Golden Boy"
(Charles Strouse-Lee Adams) Edwin H. Morris & Company Inc. (ASCAP)

HARD DAY'S NIGHT
(Lennon-McCartney) Maclen Music Inc. (BMI)

THE SIDEWINDER
(Lee Morgan) VOM Music Inc. (BMI)

THE MIDNIGHT SUN WILL NEVER SET
(Quincy Jones-Al Salvador-Jerry Corbetta) Music of Today Inc. (BMI)

HI FI Information

BIG BAND SESSION (BRASS) Trumpets—NEUMANN U67 TROMBONES—NEUMANN U67 Reeds (five saxophones)—3 Neumann U67, Piano—AKG D24 BASS—Sennheiser Condenser Drums—Alter/Lipstick, Guitar—Sennheiser Dynamic HARP—Margaret Ross BASSISTS—Milt Hinton Art Davis DRUMS—Ed Shaughnessy, PIANO—Bobby Scott, GUITAR—Jim Hall, TENOR SAX—Eddie "Lockjaw" Davis WOODWINDS—Jerome Richardson Billy Slapin VIBES & MARIMBA—Don Elliott, FRENCH HORNS—James Buffington, Morris Secon, STRINGS—Harold Coletta Al Brown, Selwart Clarke Julien Barber Archie Levin, Karen Tuttle, David Mankovitz David Schwartz, Ted Israel, Charles McCracken, George Ricci Kermit Moore Maurice Bialkin Harry Lookofsky, REEDS—George Dessinger, Stan Webb TRUMPETS—Johnny Coske Joe Newman Dick Burwitz Freddie Hubbard, TROMBONES—Billy Byers, Al Grey, Quentin Jackson, Paul Faulise, Bill Watrous SAXES—Jerome Richardson Phil Woods Eddie 'Lockjaw' Davis, Frank Foster Cecil Payne, DRUMS—Grady Tate, BASS—Bob Cranshaw, PIANO—Bobby Scott GUITAR—Jim Hall SOLOISTS THE MIDNIGHT SUN WILL NEVER SET—Eddie "Lockjaw" Davis (tenor sax) SEAWEED—Featuring Don Elliott on vocal & bass marimba GOLDEN BOY—Eddie 'Lockjaw" Davis (tenor sax) SOUL SERENADE—Eddie "Lockjaw" Davis (tenor sax), THEME FROM GOLDEN BOY' (big band version)—Freddie Hubbard (trumpet) Jerome Richardson (soprano sax), THE WITCHING HOUR—Bobby Scott (piano) Jim Hall (guitar), Eddie 'Lockjaw' Davis (tenor sax), Joe Newman (trumpet), THE SIDEWINDER—Freddie Hubbard (trumpet), A HARD DAY'S NIGHT—Joe Newman (trumpet), Phil Woods (alto sax) Bobby Scott (piano) National Recording Studios—Engineer Phil Ramone September 15th 1964 Arranged & Conducted by Quincy Jones





This MERCURY record is the result of the most modern recording techniques in the phonograph industry.

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In MONO—The master tapes are transferred directly through the finest Ampex 300 series tape machine to a specially designed power amplifier which drives the BBC Grampian Feedback Cutting Head. Because of the simplicity of our new recording techniques, quality listening on either stereo or monaural phonographs is assured.

In monaural or stereo your MERCURY record will give you the truest possible reproduction of the original sound.



(Here's To) **BRONZE**

SILVER & GOLD

MAL FUNCTION • VAL HART

HAL NATELY • RAL ROBERTIE • RANCE STODDARD



For Mal & Val,

1984 will be remembered for three things: George Orwell's book, the Olympic Games, and this recording of "Bronze, Silver & Gold."

The lyric of this song sprang from an afternoon's conversation with a long-time friend who is a former Decathelete. He was a pole vaulter; one of the first guys to use a fibreglass pole. He competed in Tokyo in 1964 and again in Munich in 1972.

As he spoke, a glimmer of a tear rolled down his cheek. He told us of ambition, concentration, frustration and elation during the many years of training for a fleeting few moments of Olympic competition.

It was a very invigorating afternoon for us and very relatable to athletes, musicians, actors, politicians, and all others who [illegible] and develop inside a never-ending spiral toward personal accomplishment.

Here's to our athletes and our way of life.

Here's to BRONZE, SILVER & GOLD!

REMEMBER
HOW I REMEMBER
IT WAS A TIME
I'LL NEVER FORGET
THE STARTER'S PISTOL
A BLURR OF MOTION
IN MY MIND
I'M LIVIN' IT YET

FROM ALL NATIONS
THE HEROES GATHER
A THOUSAND BANNERS
COLOR THE AIR
IN THE HOUR
OF DECISION
THERE'S ONLY ONE
GOLD MEDAL TO DECLARE

HERE'S TO
BRONZE, SILVER & GOLD
AND THE TREASURE
THAT THEY HOLD
TOAST THE LEGENDS
THAT UNFOLD
HERE'S TO
BRONZE, SILVER & GOLD

THEY ARE HEROES
OF THE FIRE
EXPLODING EMBERS
BENEATH THE FLAME
THEY DREAM OF CONQUEST
FUELED BY DESIRE
FORGED BY CHALLENGE
CAST IN THE GAME

HERE'S TO
BRONZE, SILVER & GOLD
AND THE TREASURE
THAT THEY HOLD
TOAST THE LEGENDS
THAT UNFOLD
HERE'S TO
BRONZE, SILVER & GOLD

MAL & VAL

BRONZE, SILVER & GOLD

MAL FUNCTION—vocals, guitar
VAL HART—inspiration
HAL NATELY—vocals, guitar
RAL ROBERTIE—drums
RANCE STODDARD—vocals, [illegible]

PRODUCED BY
FUNCTION, STODDARD & NATELY
ENGINEERED BY
PAUL RAY
ASSISTED BY BRUCE WILDSTEIN
RECORDED AT
SUNSET SOUND FACTORY
MIXED AT
WESTLAKE AUDIO
[illegible]STEREO BY
FUTURE DISC
BY STEVE HALL
[illegible]PHICS BY
LINC DAMERST
PHOTOGRAPHY BY
JONATHAN EXLEY
LIVE PRODUCTION
JOE VALUNAS
PUBLISHED BY
LINCHRIS MUSIC (BMI)

SPECIAL THANKS
RICHARD DORE
PHIL MacCONNELL
GLEN PHOENIX
PRO ROCK
PIP SQUEAKS

ORBIT AIRWAVES
OR-103

PRINTED IN U.S.A. [illegible] 1984 ORBIT AIRWAVES [illegible]



MOUNTAINMANTWO.COM

HOME IS A CONCEPT // THAT WON'T ALWAYS LAST // TAKE OUT THE SUN // AND LIVE IN THE PAST

CUT THE LEGS OFF YOUR BROTHERS

MOUNTAIN MAN // TWO



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HOME IS A CONCEPT **THAT WON T ALWAYS LAST** // TAKE OUT THE SUN // **AND LIVE IN THE PAST**

MOUNTAIN MAN **TWO**

TWO WAS WRITTEN ARRANGED AND PERFORMED BY JOSHUA SMITH JESSE MENARO AND PATRICK MURPHY

ENGINEERED BY **IAN VAN OPIJNEN** AT MONROE STREET IN DOUGLAS MA AND ECHO ROOM PRODUCTIONS IN UXBRIDGE MA IN SEPTEMBER 2011
MASTERED BY **CARL SAFF**
DRUM TECH **ALEX CARCIA-RIVERA**

ADDITIONAL DRUMS/PERCUSSION ON TRACK 4 BY **ALEX GARCIA-RIVERA**
ADDITIONAL VOCALS BY **KEVIN FITZGERALD** (1) **RYAN MARTIN** (3) **SCOTT AYOTTE** (4)

ARTWORK AND DESIGN BY **JOSHUA SMITH** | WWW PLUSJOSHSMITH COM

THANK YOU FOR THE MEALS FLOORS SHOWS AND SUPPORT

SPECIAL TNANKS TO CHRIS HANSEN AND EVERYONE AT NO SLEEP RECORDS RYAN O CONNOR AND LARRY SCOTT AT THINK FAST! RECORDS RJ CROWDER SCHAEFER AT MIGHTIER THAN SWORD RECORDS ALEX GARCIA RIVERA VINCENT MILBURN MIKE STRADER GEORGE AND BRYAN AT SJC CUSTOM DRUMS RYAN MACKFALL AND IAN VAN OPIJNEN

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TWO **IS DEDICATED TO DOMINIC OWEN MALLARY**

HOME IS A CONCEPT // PROFIT MEETS THE PROMISE OF THE HOLY WILL YOU FIND GOD IN TIME? THE STREETS ARE LITTERED WITH BLIND DOGS CARRYING THE THAWING SNAKES THE NUMB BROTHERS LIE [illegible] SALT WILL NOT HEAL THE SNAKES SWIM IN BUT STAY ON THE WAR PATH RUST AWAY KEEP WARM AND PRAY FOR RAIN SWIM IN BUT STAY ON THE WAR PATH SILENCE AND MIDDLE FINGERS BUILT BY THE HOLY [illegible] START OUT RIGHT TURN INTO BOTTOM FEEDERS DAYS OF OLD PRESERVE THAT NEW SOUND YOU CAN T STAY STUCK DAYS OF NEW YOU LL MISS THAT OLD SOUND IT SUCKS YOUR SOUL IT S TOO BRIGHT [illegible] GOD OR IF HE LOST ME ALL THE FIRES I VE STARTED REMIND ME OF NOTHING TO LOSE SIGHT THAT S THE FAST WAY TO DIE STAY NUMB STAY SIMPLE THE BONES BREAK AS I M FORCED TO LEAVE ENJOY [illegible] THE SHARP CAGE CUTS DEEP I DON T KNOW IF I LOST GOD OR IF HE LOST ME

THAT WON T ALWAYS LAST // YOUR LANGUAGE IS MINE AND TOGETHER WE SHARE SOMETHING BEAUTIFUL TODAY IS TOO BRIGHT JUST TO FOLLOW THE SUN WITHOUT LOSING THAT PALE BLUE YOU RE PROMISE [illegible] FLOWERS AND BROKEN CAGES DECLINING ON THE BEDROOM FLOOR STOP CHASING THE SNAKES AND RUN WITH THE DOGS STAY LOCKED IN YOUR CLOSET STAY TIRED FOR SO LONG TOO EARLY AND BRIGHT [illegible] THE SUN TOO WET IN THE EAST TOO DRY IN THE WEST ALL GOOD THINGS COME TO AN END I LOSE IF I LEAVE I LOSE IF YOU LEAVE ALL GOOD THINGS COME TO SAD ENDINGS TOO LOVE ALL OF THE OLD PR[illegible] WITH A BROKEN COMPASS AND RUST IN THE KNEES TO LOVE ALL THE PRETTY SONGS AS I PASS THROUGH THE HEAT TIRED AND BORING AND SHAMELESS NOTHING IS REAL TO LEARN FROM YOUR FATHERS WHO TAUGHT [illegible]

TAKE OUT THE SUN // I USED TO SLEEP NOW I DON T LONG WESTERN ROADS LEAD TO HOME WHERE DID THE KEYS TO YOUR WEST HOME GO? LIFE WITH NO MEANING HAS NO PURPOSE THERE S NO WHERE [illegible] NUMB FOCUSED ON THE FUTURE AND TRYING NOT TO LOSE SIGHT CUT THE LEGS OFF YOUR BROTHERS CUT THE ARMS OFF YOUR FATHERS LEARN TO FORGET THRIVE ON THIS PALE BLUE COAST NOTHING [illegible] INSIDE YOU IS REAL TOO MANY CAGES AND NOT ENOUGH TRUTH THE TWO FURTHERS POINTS ON THE FLOOR ARE WASTED WITH THE CAGE THE FLOWERS BLOOM BUT THE COLORS FADE AWAY MOST ROADS [illegible] THERE WAS A TIME THAT ONE WOULD LOSE HOPE RUNNING FROM THE TWO FURTHEST POINTS INSTEAD OF FOLLOWING THE SUN HE SAID RISE EARLY TO CATCH THE LONG WESTERN ROADS BEFORE THE SUN [illegible] THE TIME THAT SAYS YOU LOSE IF YOU LEAVE NOW IS THE TIME THAT YOU WILL THRIVE ON THIS PALE BLUE COAST CUT THE ARMS OFF YOUR FATHERS CUT THE LEGS OFF YOUR BROTHERS

AND LIVE IN THE PAST // THE SHARP CAGE CUTS DEEP THAT COLD SOUND WON T SLEEP SET FIRE BURN EVERYTHING FORGET AFTER THIS WEEK DO WHAT YOU CAN STAY YOUNG STAY SIMPLE STAY [illegible] YOU KNOW THIS IS THE PROGRESS THIS IS THE PROCESS OF STAYING SIMPLE DO WHAT YOU CAN YOUR LANGUAGE ACTS AS YOUR TURF IS THE HOLY LAND DO ME A FAVOR AND TRY TO GET SOME SLEEP BUT DON'T REMEMBER [illegible] D SAPPEAR YOUR LANGUAGE IS SIMPLE THROUGH YOUR MOTHERS EYES WE RE MISERABLE WHEN AIR GETS COLD EVERYBODY CRIES









ANNOUNCING THE U.S. 12" RELEASE OF

"DREAMCATCHER" BY D.J.EYAL (L.A.) FEATURING

DAVE RALPH REMIX!!

CATALOG #PP027

Following hot on the heels of Oakenfold's hugely successful *Tranceport* cd, Dave Ralph has offered up *Tranceport II* featuring 'Dreamcatcher' (Dave Ralph remix) to critical acclaim.

Reviewed Feb 2000 in Mixer magazine (The Trance Edition) Nicholas Bennison loves "Dreamcatcher" quoting from his review:
"With the first bassline change there is little doubt that the track is to be an epic. 'Dreamcatcher' drops into its break and slowly the different melodies filter in, drenching the track with emotion. 'Dreamcatcher' is one to get you up there, and is a quality production to boot."

'Dreamcatcher' producer , Dj Eyal , co-produced his first track 'Shadow & Light' with Pure Nova. Released in November 98, 'Shadow & Light' has charted highly on Massive Records (UK), Satelite Records (US) and received four out of five from Muzik magazine`s Jan 99 issue, calling it a 'winner'. These two are also known for their storming remixes of Café del Mar' as well as Capricorn's 'I Love New York'.

Dj Eyal is currently dj'ing & working on new tracks at a feverish pace.

Experience 'Dreamcatcher' as it lifts dj sets to the next level & beyond, leaving an everlasting memory of a special time and place.

Enjoy


DWIGHT YOAKAM
Buenas Noches From A Lonely Room


0 7599-25749-1



Buenas Noches from a Lonely Room

MUSICIANS

DWIGHT YOAKAM	Vocal, Acoustic Guitar, Percussion
PETE ANDERSON	Electric, Acoustic, Classic, Slide, Steel String Rhythm Guitar, Classic Rhythm Guitar, Percussion, Mandolin, Steel, Mellotron, Piano
TARAS PRODANIUK	Bass Guitar
JEFF DONAVAN	Drums
SCOTT JOSS	Marimba
SKIP EDWARDS	Piano

ADDITIONAL MUSICIANS

TOM BRUMLEY	Steel Guitar
DON REED	Fiddle
FLACO JIMENEZ	Accordion
DUSTY WAKEMAN	Steel String Lap Steel Guitar, Dobro Guitar, Bass
AL PERKINS	Dobro

ADDITIONAL VOCALISTS

BUCK OWENS	Vocal, Steel Guitar, Harmony
MARTY McKEE	Vocal, Steel, Mellotron, Piano
BRANTLEY KEARNS	Background Vocal, Harmony, Whistle, Drone, Kazoo
JIM AUDERDALE	Background Vocal, Harmony
THE LONESOME STRANGERS (JEFF RYMES & RANDY WEEKS)	Vocal, Harmony, Mellotron, Piano

PRODUCTION

Produced by	PETE ANDERSON
Engineered and Mixed by	DUSTY WAKEMAN
Additional Engineering	CHARLIE PAKKARI
Assistant Engineer	PETER DOLET
Production Assistant	MICHAEL DUMAS
Recorded at	CAPITOL STUDIOS A, B and C HOLLYWOOD, CA
Mastered by	EDDIE SCHREYER
Additional Recording at	MAD DOG STUDIOS VENICE, CA
Sound Consultant	JACK PRICE ROSS THE DRUM DOCTOR
Guitar Maintenance	OAKFIELD CHARLIE TREMSYNC INC PAKKARI
Amplifier Maintenance	RICHARD OBELENUER
Drum Technician	JIM WILLIAMS
Special Thanks	JOHN LEE WHITE III

NICK HUNTER
JACK McMADDEN
JOHN BRANCA
GARY SHEFFELMAN
JIM WEALE
BILL HARPER
JOHN-RUNKIN YOUNG
AL PERKINS
GARY WHITE
CHARLIE PAKKARI
GUITARS 'R' US
BARBARA HEIN
MERYL STARBIN

Management	RC BRADLEY DWIGHT YOAKAM TOURS 6363 Sunset Boulevard Suite 712 Hollywood, CA 90028
Agency	JOHN HUIE DARRIS HATCH INTERNATIONAL CREATIVE MANAGEMENT 8899 Beverly Boulevard Los Angeles, CA 90048
Fan Club	DWIGHT YOAKAM FAN CLUB C/O MAIL MANN 15810 Ventura Boulevard Suite 305 Encino, CA 91436
Art Direction	KIM CHAMPAGNE AND DWIGHT YOAKAM
Photography	PEGGY SIROTA

Mural Work [illegible]

SIDE ONE

I GOT YOU

(DWIGHT YDAKAM)

I've had to buy back damn near
everything I own
From a little man whose name
is Saul
And has a lot of money to loan
I drive a beat up '67 Chevrolet
With a torn up seat
That pokes a brand new hole
in my back near every day
I got a letter from the folks
over at Bell
Just to let me know for my next
phone call
I could walk outside and yell
Hey, I know my life seems a mess
But honey, things to me still
look real swell

CHORUS

'Cause I've got you to see me
through
Yeah, I've got you to chase
my blues
I've got you to ease my pain
Yeah, I've got you, girl, to keep
me sane
So let them do what they want
to do
'Cause it don't matter long as
I've got you

I've got the landlord breathing
down my neck for rent
He don't give a damn about
my kids or where the money
was spent
And after all those years of
payin' union dues
It sure didn't seem to count for
much when we got our layoff
news
I got a note from the man over
at the bank
Said the next 10 gallons of gas
I buy won't be going in
my tank
Hey, I know I might seem near
dead
But honey, I think I might just
get well

CHORUS

'Cause I've got you to see me
through
Yeah, I've got you to chase
my blues
I've got you to ease my pain
Honey, I've got you, girl, to
keep me sane
So let them do what they want
to do
'Cause it don't matter long as
I've got you
Yeah, let them go right ahead
and sue
'Cause it don't matter long as
I've got you

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ONE MORE NAME

(DWIGHT YDAKAM)

My friends tried to tell me you
were steppin around
But I wouldn't hear it, I shut
them all down
But now I'm a thinkin' you've
made a fool out of me
'Cause the words that are slippin'
spell grief and misery

CHORUS

One more name, one more
name you call out in your
sleep
One more name and I'll know
it's not a lie
One more name, one more
name that from your lips
does creep
One more name and our love
will surely die

Haunted and tortured by the
rumors about you
Listening in silence to whispers
of truth
Deceived by the soft kiss you
forge every day
While each night those same
lips give your secret away

CHORUS (TWICE)

© 1988 Coal Dust West Music BMI

WHAT I DON'T KNOW

(DWIGHT YDAKAM)

CHORUS

What I don't know might not
hurt me
If I stay dumb and no one tells
But if I find out that you've
been cheatin'
What I don't know might get
you killed

Death row in prison don't look
half as bad
As a life filled with heartache
over you
So if you're a playin' those dirty
little games
You better pray that I don't find
out the truth

CHORUS

Smith and Wesson juries hold a
real mean, nasty court
And the verdict that they pass
is never slow
So keep on a wearin' that little
poker face
'Cause soon enough your cards
will have to show

CHORUS

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HOME OF THE BLUES

(JOHNNY CASH/
GLENN DOUGLAS/
LILLIE McALPINE)

Just around the corner there's
heartache
Down the road all losers use
If you can wade in through the
teardrops of my friend
I'll meet you at the home of
the Blues

I walk and I cry as my heartbeat
Keeps time with the drag of
my shoes
The sun never shines through
this window of mine
It's dark here at the home of
the Blues

But this place is filled with
sweetest memories
Memories so sweet that I cry
Dreams that I've had left me
feeling so bad
That I just want to lay right
down and die

So if you just lost your
sweetheart
And you ain't got no good way
to choose
Come follow me, misery loves
company
I'll meet you at the home of
the Blues

But this place is filled with
sweetest memories
Memories so sweet that I cry
Dreams that I had left me
feeling oh so bad
That I just want to lay right
down and die

So if you just lost your
sweetheart
And you ain't got no good way
to choose
Come follow me, misery loves
company
Welcome at the home of
the Blues
I'll take you at the home of
the Blues

© 1957 Hi La Music BMI

BUENAS NOCHES FROM A LONELY ROOM (SHE WORE RED DRESSES)

(DWIGHT YDAKAM)

She wore red dresses with her
black shining hair
She had my baby and caused
me to care
Then coldly she left me to
suffer and cry
She wore red dresses and told
such sweet lies

I never knew him but he took
her away
And on my knees like a madman
for vengeance I prayed
While the pain and the anger
destroyed my weak mind
She wore red dresses and left
the wounded behind

I searched till I found them,
then I cursed at the sight
Of their sleeping shadows in
the cold neon light
In the dark morning silence
I placed the gun to her head
She wore red dresses, but now
she lay dead

© 1988 Coal Dust West Music BMI

SIDE TWO

I HEAR YOU KNOCKIN'

(J.D. MILLER)

CHORUS

I hear you knockin'
I hear you callin'
I hear you every time
you say my name
But it's too late, baby
Your calling is all in vain

I hear you crying
You done the lying
You tried to cheat
Baby, you're to blame
But it's too late, baby
Your crying is all in vain

I packed my suitcase
I bought my ticket
It won't be long
and I'll be on my way
'Cause I'm a leaving, yeah,
I'm a leaving, and
I'm going away to stay

CHORUS

I hear you knockin'
I hear you callin'
I hear you every time
you say my name
But it's too late, baby
Your calling is all in vain

I hear you knockin'
I hear you callin'
I hear you every time
you say my name
But it's too late, baby
Your calling is all in vain

I hear you knock, knock, knock
I hear you call, call, call
I hear you every time
you say my name
But it's too late, baby
Your calling is all in vain

© 1959 Excellent Music BMI

I SANG DIXIE

(DWIGHT YOAKAM)

CHORUS

I sang Dixie as he died
The people just walked on by
as I cried
The bottle had robbed him
of all his rebel pride
So I sang Dixie as he died

He said way down yonder
in the land of cotton
Old times there ain't near
as rotten as they are
On this damned old L.A. street
Then he drew a dying breath
And laid his head
against my chest
Please Lord take his soul
back home to Dixie

CHORUS

He said listen to me son
while you still can
Run back home
to that Southern land
Don't you see what life here
has done to me?
Then he closed those
old blue eyes
And left limp against my side
No more pain, now he's safe
back home in Dixie

CHORUS

I sang Dixie as he died
The people just walked on by
as I cried
The bottle had robbed him
of all his rebel pride
So I sang Dixie as he died
I sang Dixie as he died

© 1989 Coal Dust West Music BMI

STREETS OF BAKERSFIELD

(HOMER JOY)

I came here looking
for something
I couldn't find anywhere else
Hey, I'm not trying to be nobody
Just want a chance to be myself
I've done a thousand miles
of thumbin'
I've worn holes in both my heels
Trying to find me
something better
On the streets of Bakersfield

CHORUS

You don't know me,
but you don't like me
You say you care less how I feel
But how many of you that sit
and judge me
Have ever walked the streets
of Bakersfield?

Spent some time in San Francisco
Spent a night there in the can
They threw this drunk man
in my jail cell
Took fifteen dollars
from that man
Left him my watch
and my old house key
Don't want folks thinkin'
that I'd steal
Then I thanked him
as I was leaving, and
I headed for the streets
of Bakersfield

CHORUS

You don't know me,
but you don't like me
You say you care less how I feel
But how many of you that sit
and judge me
Have ever walked the streets
of Bakersfield?

You don't know me,
but you don't like me
You say you care less how I feel
But how many of you that sit
and judge me
Have ever walked the streets
of Bakersfield?

How many of you that sit
and judge me
Have ever walked the streets
of Bakersfield?

© 1972 Tree Pub Co Inc BMI

FLOYD COUNTY

(DWIGHT YOAKAM)

CHORUS

It's a sad day in Floyd County,
Mr Jones
Yeah, the grief is strong
for the man that's gone
And at the grave his woman cries
and she moans
'Cause it's a sad day in
Floyd County, Mr Jones

The six children he raised
are all weepin'
For this soft-spoken
mountain man
Who fed them with the money he
earned in those black mines
And the food he could raise
with his hands

CHORUS

Though the world knew nothing
of his wisdom
Or the honest and simple things
he did
There's some folks cryin'
on this hillside today
That know about the humble
way he lived

CHORUS

Now this house in the hollar
stands empty
Though his presence
in my memory is plain
You know I'd swear that I just
saw him walkin' up that hill
I guess this place just won't
never be the same

CHORUS

© 1988 Coal Dust West Music BMI

SEND ME THE PILLOW

(HANK LOCKLIN)

CHORUS

Send me the pillow
that you dream on
Don't you know that I still care
for you
Send me the pillow
that you dream on
So, darlin', I can dream on it, too

Each night while I'm sleeping,
oh so lonely
I'll share your love and dreams
that once were true
Send me the pillow
that you dream on
So, darlin', I can dream on it, too

CHORUS

Send me the pillow
that you dream on
Maybe time will let our dreams
come true
Send me the pillow
that you dream on
So, darlin', I can dream on it, too

I've waited so long
for you to write me
But just a memory is all
that is left of you
Send me the pillow
that you dream on
So, darlin', I can dream on it, too
So, darlin' I can dream on it, too

© 1950 Acuff-Rose Publications Inc BMI

HOLD ON TO GOD

(DWIGHT YOAKAM)

Written and performed for my mother, Ruth Ann, without whose love and support I would not have survived at three months or thirty years of age. Your hands will always guide my heart.

CHORUS

Hold on, hold on, hold on to God
And not the ways of the world
Hold on, hold on
and put your trust
In His ever lasting Word
Hold on, hold on, hold on to God
In this life's storm tossed sea
Cling to Jesus, His lifeline
It will salvation bring

Satan shall lead down
a pathway of sin
Away from your heavenly home
With many great wonders,
many great signs
Deceiving all but the strong

CHORUS

Be not misled
by miraculous deeds
Performed in the name
of the Lamb
For He shall return
as a thief in the night
To claim his own once again

CHORUS

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SONNY STITT and BENNIE GREEN

MY MAIN MAN

STEREO CA 744

CADET TM



STEREO CA 744
CADET TM.
℗ 1972
GRT Corporation

SONNY STITT and BENNIE GREEN
•
MY MAIN MAN

F.W.

1200

BENNIE GREEN and SONNY STITT have maintained a mutual admiration society for many years now, and yet to my knowledge, this is the very first time they have recorded together as featured soloists Hence, the title of the album, *"MY MAIN MAN"*.

The setting for this album came about rather uniquely. Bennie, for a long time after he left the Charlie Ventura "Bop For The People" venture in the late '40's, toured with his own swinging group which featured the trombone/tenor sax voicing similar to the sounds herein, but his cohorts at that time usually were Charlie Rouse, and later, Billy Root After that band broke up, Bennie traveled mostly as a single, working with house rhythm sections throughout the country Sonny Stitt also has worked extensively as a single throughout his career, except for the memorable years he double teamed with Gene Ammons Recently, in Chicago, Sonny and Bennie were booked in as single attractions in a "jam session" atmosphere at McKie's, with a local rhythm section Their natural affinity to each others style gave impetus to their decision to tour together as a unit During that first Chicago stay, a suggestion was made that they record together, but previous booking commitments prevented a date at that time

Later this year when I contacted them to be featured at the 9th Annual Charlie Parker Memorial Concert, held in Chicago each March, an opportunity arose for the delayed recording session, which then took place the day following the concert. This postponement had also given them time to perfect enough tunes for an album, and to really develop the intricacies of their individual styles to best work harmoniously with each other.

Bennie Green is one of the very few modern day trombonists whose allegiance stems from influences prior to J J Johnson Bennie's seemingly effortless, relaxed style would be better described as having stemmed from a fondness for the big sound, and humor-tinged trombonings of Dickie Wells and/or Vic Dickenson, flavored with a strong personal approach that is *all* Bennie Green His most positive asset is that he always swings —be it ballad or up tempo—and is immediately identifiable Bennie certainly is one of the great trombonists of our time.

Sonny Stitt has always been considered by fan and musician alike to be one of the foremost saxophonists ever to play jazz In this album, Sonny sticks to tenor sax, although many prefer him on alto His is also an effortless style, and notes just seem to cascade from the horn Most Stitt fans seem to associate him most closely with Charlie Parker, which, of course, is quite a compliment to Sonny Yet, also there is a great love and respect for Lester Young, which has, together with his own very large talent, made Sonny one of the true giants of the modern saxophone

Here is the first recorded meeting of two individual talents which compliment each other, and an auspicious meeting it is! For their accompanying rhythm section, Sonny and Bennie chose wisely Bobby Buster, on organ, provides the basic chordal background and bass line, and is one of the few musicians in the Chicago area who practices discretion with the easily overbearing instrument His solos indicate that he is not a mere Jimmy Smith emulator, but is well grounded in the blues idiom Joe Diorio, the guitarist, is quickly becoming well known through his many Argo sideman dates, (among them is #730, 'Move On Over' with Sonny Stitt and Nicky Hill) and is soon scheduled for a featured album of his own His blending with the organ's chordal backrounds, plus added rhythmic fill-ins are as interesting as his many solos Completing the rhythm team is one of the finest drummers ever to come out of the Chicago area—Dorel Anderson Considered to be one of the very few claimants to the mantle of the legendary Ike Day, (together with Wilbur Campbell) Dorel has sparked many of the live sessions held around town, and can also be heard on an earlier Argo album, #609, "Chicago Scene"

With the high caliber of musicianship contained in this album, detailed appraisal of the tunes is unnecessary There are, however, several real highlights that I would like to pin-point for you

The two Bossa Novas on side one, *"FLAME AND FROST"*, and the pop tune, *"OUR DAY WILL COME"*, are done in a light, airy manner, suggesting that Bennie and Sonny have a special liking for that particular musical mode On "Flame", in particular, Sonny's offering is as pretty and uncomplicated a solo as you would ever want to hear The middle two tunes, *"LET'S PLAY CHESS"*, and *"DOUBLE DIP"*, are blues influenced, with the former having a simple, down theme, and the latter done in a bright tempo The four bar trades between the horns on 'Dip", and the famous Stitt tag ending, make this cut an exciting one

The title tune of the album, "MY MAIN MAN", opens side two in a low-down, dirty groove with Diorio's solo very outstanding Sonny lays right in there during his solo, and manages to stay pretty even while building his intensity, as only he can The very beautiful *"THE NIGHT HAS 1,000 EYES"*, is Bossa Nova theme-wise, then switches to 4/4 time for the solos *"BROILIN'"*, the final selection, is another deep sounding blues, with the ending figure of the theme borrowed from Bird's "Hymn" On this track, the old time stop chorus device is used behind the solos to great effect, and a strong backbeat permeates the rhythm pattern B G opens his solo with a "C C Rider' quote, and then continues with some blues ingredients all of his own making

Not much doubt can exist, after listening to this collection of relaxed, swinging, modern improvisation, that the featured horn players not only are professionals of the highest degree, but are imbued with exceptional natural talents that place them well above the ordinary run of "recording artists" Although they may not be considered as the utmost in new sound adventurism, their place in the annals of jazz history will be well preserved and represented by their always swinging and vitality filled excursions into the morass of what is called creativity, because they always emerge smiling and victorious

Joe Segal

Off The Record

Side 1

	Time
FLAME AND FROST (Esmond Edwards: Discus Music Corp.—BMI)	4 30
LET'S PLAY CHESS (Sonny Stitt. Arc Music Corp —BMI)	4 50
DOUBLE DIP (Sonny Stitt & Bennie Green Arc Music Corp.—BMI)	4·41
OUR DAY WILL COME (Gorson & Hilliard· Rosewood-Day-Hilliard—ASCAP)	5 16

Side 2

	Time
MY MAIN MAN (Sonny Stitt & Bennie Green Arc Music Corp —BMI)	5·56
THE NIGHT HAS A THOUSAND EYES (Vic Mizzy & Irving Taylor Isham Jones Music—ASCAP)	4 58
BROILIN' (Sonny Stitt & Bennie Green Arc Music Corp.—BMI)	5 54

Recorded: Ter Mar Recording Studio, Chicago, Illinois 3/10-11/64.

Personnel: SONNY STITT, alto & tenor sax; BENNIE GREEN, trombone; BOBBY BUSTER, organ; JOE DIORIO, guitar; DOREL ANDERSON, drums.

Engineer: Ron Malo

Supervision: Esmond Edwards

Cover: Don Bronstein

Chess/Janus Records, A Division of GRT Corporation, 1301 Avenue of the Americas New York, N Y 10019 Also Available on GRT 8-Track Cartridges and Cassettes


ANOTHER DAY
IN THE
BIG WORLD!
1914
PENN
PRINCETON
B. U.
YALE
COLUMBIA
BROWN
CORNELL
HARVARD

Summer is all over, faded like an August tan. Vacation time has run out like an unplugged fan. It's time once again for mid-terms, anxiety attacks, and kegs of cold suds.

Picture this: Your anthropology term paper is due on Monday morning, and it's Sunday night and you haven't even started your research yet. Confusion prevails, panic sets in!

What are you going to do now? We, here at Columbia Records have come up with an answer—transfer schools. No, no, you can't do that. The next best thing is to take this highly inspired piece of vinyl and toss it onto your favorite Victrola® and wham, instant relief. All your troubles just drift away, gone like a cool breeze!

Another Day In The Big World has been assembled and designed for all of you who procrastinate until it's too late. We don't want you to be the last matriculator at your school to discover these new, incredibly hip tunes by this group of indelible artists. We would like to prepare you for that dog-eat-dog business world of the 1980s. We know that you're going to need the inspiration that only rock 'n' roll can give. With these thoughts in mind, we move onto the music. After all, that's the reason you're holding this album in your hands and reading this dribble.

We proudly present the future:

Side One

WHAM!–
WAKE ME UP
BEFORE YOU GO-GO

EUROGLIDERS–
ANOTHER DAY IN THE
BIG WORLD*

ROMEO VOID–
BILLY'S BIRTHDAY

RED ROCKERS–
BLOOD FROM A STONE

DAVE EDMUNDS–
STEEL CLAW**

BANGLES–
JAMES

Side Two

ROMEO VOID–
OUT ON MY OWN

EUROGLIDERS–
HEAVEN (MUST BE THERE)*

RED ROCKERS–
JUST LIKE YOU

DAVE EDMUNDS–
SOMETHING ABOUT YOU**

IAM SIAM–
TALK TO ME
(I CAN HEAR YOU NOW)

BANGLES–
GOING DOWN TO LIVERPOOL

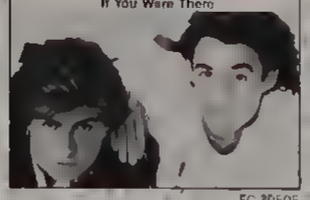
"ANOTHER DAY IN THE BIG WORLD"—L.P. CONCEIVED AND COMPILED BY JEFF JONES AND STEVE BACKER



Design Ted Bernstein

Columbia

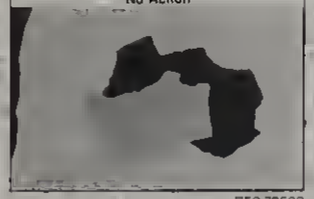
WHAM!
MAKE IT BIG
Including
Wake Me Up Before You Go-Go
Careless Whisper/Freedom
If You Were There



FC 39595

Ever hear a record come flying out of your radio speaker as if it had silver wings? Ever start dancing uncontrollably anytime, anywhere, when your new favorite song shakes up the air? We open side one of this soon to be immortal sampler LP with Wham! *Wake Me Up* Before You Go-Go, a spirited, effervescent, highly charged dance number! George Michael and Andrew Ridgely are the two enterprising young soulmates that make Wham! go-go. Wham!'s music has been refreshing to both the English and American airwaves. Look up *Young Guns* or *Bad Boys* in any dictionary at the college of musical knowledge and it'll read: "FAB!" *Wake Me Up* Before You Go-Go is taken from the upcoming LP *Make It Big* which it definitely will be.

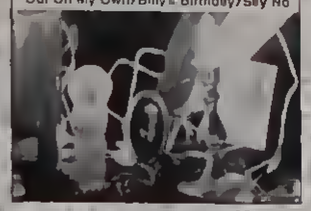
EUROGLIDERS
THIS ISLAND
Including
Heaven/Another Day In The Big World
Maybe Only I Dream/Someone
No Action



BFC 39588

A most intriguing band from Down Under. In the case of the Eurogliders, more specifically Perth, Australia. Eurogliders formed in 1980 and have since developed and grown into one of Australia's most distinctive new bands. We've included two killer tracks, one of which is the title of this compilation, *Another Day In The Big World*. The second is destined to be a smash single, already No. 1 in Australia, it's titled *Heaven (Must Be There)* and it's a perfectly crafted pop classic. Take a smooth sailin' trip with the Eurogliders.

ROMEO VOID
INSTINCTS
Including
A Girl In Trouble (Is A Temporary Thing)
Out On My Own/Billy's Birthday/Say No



BFC [illegible]

As of this writing, Romeo Void is the numero uno band at college radio, and boy does that make Howie Klein happy. *Instincts* is the fourth release from Romeo Void, produced by David Kahne who returned to the controls after producing their debut album, *It's A Condition* for 415 Records. Look for Romeo Void on tour coming to your town this fall.

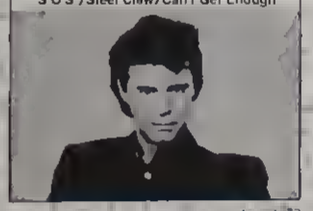
BANGLES
ALL OVER THE PLACE
Including
Hero Takes A Fall/James/Live
Going Down To Liverpool/Restless



BFC 39220

College radio's No. 1 band during the summer of 1984. After a very successful debut EP on Faulty Products, Bangles has delivered a fresh collection of power pop singles with more hooks than a Gloucester fisherman. *All Over The Place* was produced by David Kahne. Check this out, you'll find yourself smiling *All Over The Place*.

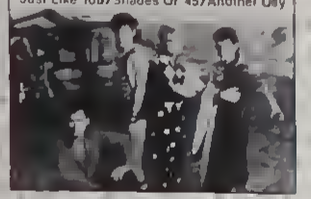
DAVE EDMUNDS
RIFF RAFF
Including
Something About You/Breaking Out
S O S /Steel Claw/Can't Get Enough



[illegible] 73

Dave Edmunds has always treated rock 'n' roll with reverence and respect, without ever losing sight of the idea of having fun. For over 15 years Dave has developed a style and sound distinctly his own. We've included two great tracks: the classic Four Tops tune, *Something About You*, and *Steel Claw*, which is also covered by Tina Turner on her newest album *Back* on board is Jeff Lynne, producing five songs. Create a little *Riff Raff* of your own. Turn this one up!

RED ROCKERS
SCHIZOPHRENIC CIRCUS
Including
Eve Of Destruction/Blood From A Stone
Just Like You/Shades Of 45/Another Day



FC 39[illegible]

Born in the Post-Punk era of 1981, the Red Rockers released their first single *Guns Of Revolution*, a machine-gun blast that caused Howie Klein's hair to fall out. The band doesn't like to sit still for long, and after *Condition* Red they followed up with *Good As Gold*, their first LP for Columbia/415. Their songs keep growing and have taken shape, and the Rockers have begun to find a place of their own. Now comes *Schizophrenic Circus* produced by Rick Chertoff, of Cyndi Lauper fame. We've included *Just Like You* and *Blood From A Stone*. This is a band that deserves and commands your attention. Their combination of guts, glory, and message makes the Red Rockers part of your future.



BFC 3951[illegible]

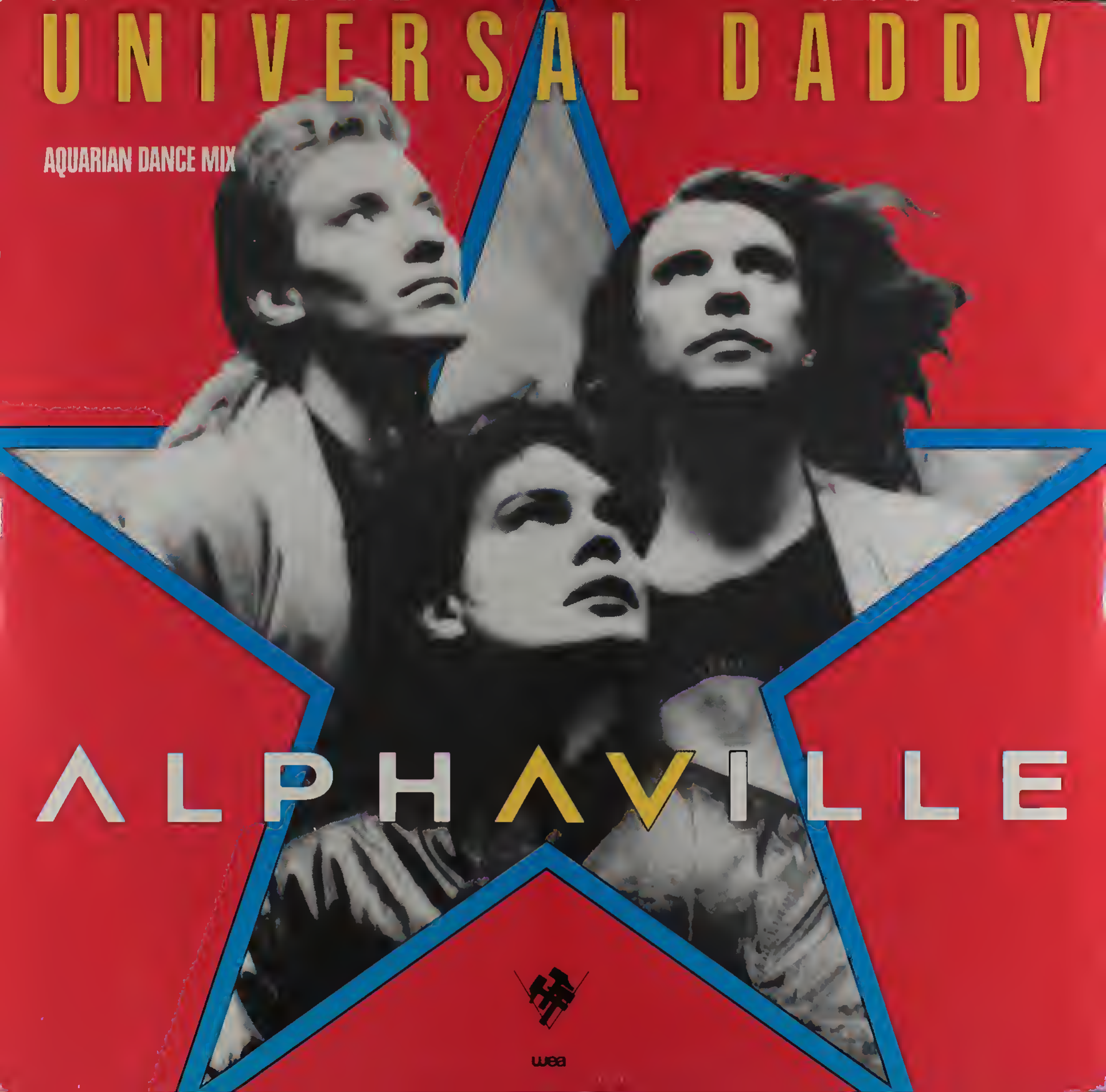
Iam Siam is an album of thematic songs, all written with a visual element in mind. The visual here revolves around the Lamorians, beings of high intellect, power, and benevolence, here to observe people and times, past and present. The music was produced by David Sonenberg, Brian Rothschild, and Larry Fast. *Talk To Me (I Can Hear You Now)* is the first single released from *Iam Siam*, a trend-setting project of the '80s, where music and video are totally integrated and complementary to one another.

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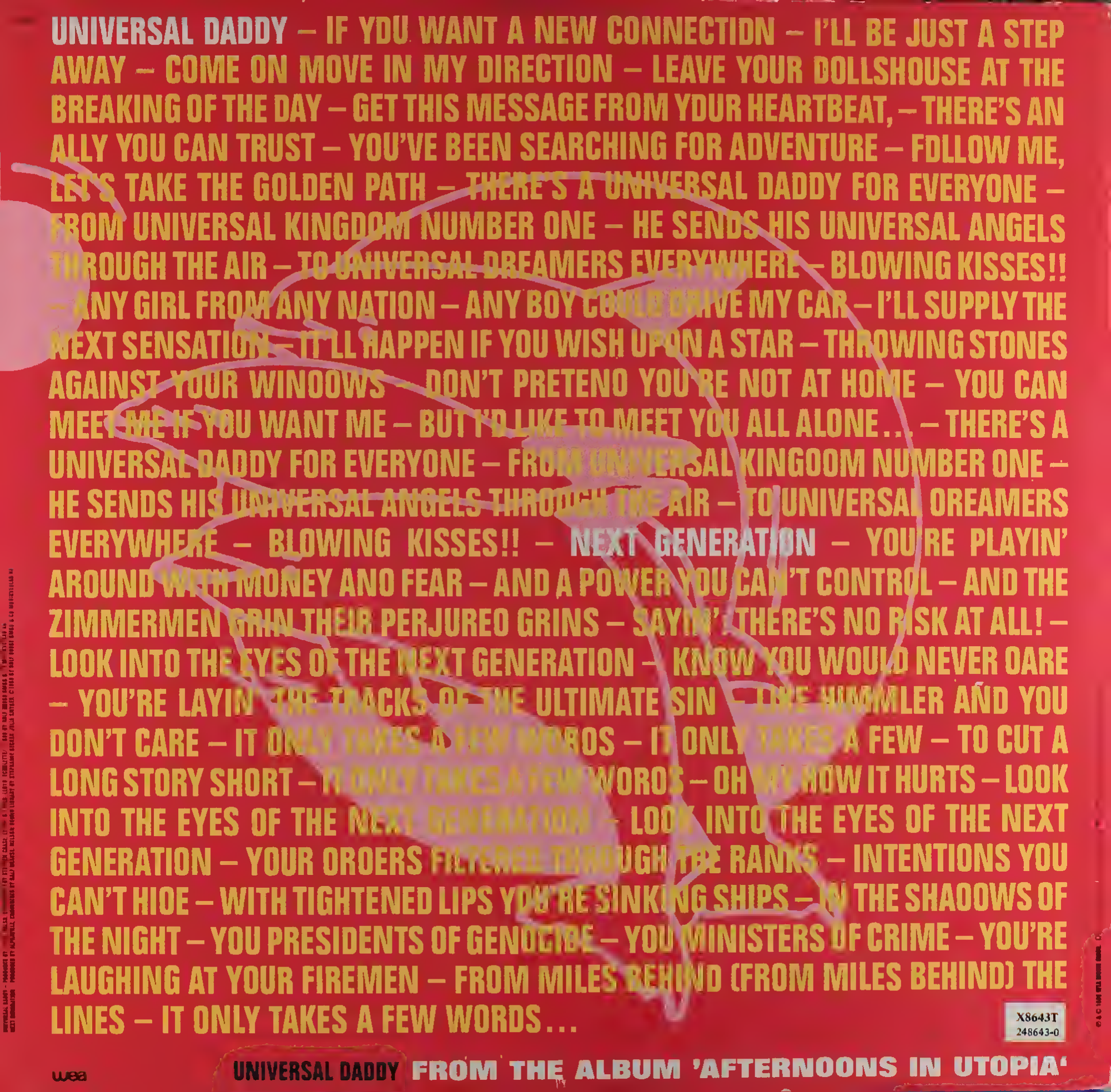
UNIVERSAL DADDY

AQUARIAN DANCE MIX



ALPHAVILLE

wea



UNIVERSAL DADDY – IF YDU WANT A NEW CONNECTIDN – I'LL BE JUST A STEP AWAY – COME ON MOVE IN MY DIRECTION – LEAVE YOUR DOLLSHOUSE AT THE BREAKING OF THE DAY – GET THIS MESSAGE FROM YDUR HEARTBEAT, – THERE'S AN ALLY YOU CAN TRUST – YOU'VE BEEN SEARCHING FOR ADVENTURE – FDLLOW ME, LET'S TAKE THE GOLDEN PATH – THERE'S A UNIVERSAL DADDY FOR EVERYONE – FROM UNIVERSAL KINGDOM NUMBER ONE – HE SENDS HIS UNIVERSAL ANGELS THROUGH THE AIR – TO UNIVERSAL DREAMERS EVERYWHERE – BLOWING KISSES!! – ANY GIRL FROM ANY NATION – ANY BOY COULD DRIVE MY CAR – I'LL SUPPLY THE NEXT SENSATION – IT'LL HAPPEN IF YOU WISH UPON A STAR – THROWING STONES AGAINST YOUR WINOOWS – DON'T PRETENO YOU'RE NOT AT HOME – YOU CAN MEET ME IF YOU WANT ME – BUT I'D LIKE TO MEET YOU ALL ALONE... – THERE'S A UNIVERSAL DADDY FOR EVERYONE – FROM UNIVERSAL KINGOOM NUMBER ONE – HE SENDS HIS UNIVERSAL ANGELS THROUGH THE AIR – TO UNIVERSAL OREAMERS EVERYWHERE – BLOWING KISSES!! – NEXT GENERATION – YOU'RE PLAYIN' AROUND WITH MONEY ANO FEAR – AND A POWER YOU CAN'T CONTROL – AND THE ZIMMERMEN GRIN THEIR PERJUREO GRINS – SAYIN', THERE'S NO RISK AT ALL! – LOOK INTO THE EYES OF THE NEXT GENERATION – KNOW YOU WOULD NEVER OARE – YOU'RE LAYIN' THE TRACKS OF THE ULTIMATE SIN – LIKE HIMMLER AND YOU DON'T CARE – IT ONLY TAKES A FEW WORDS – IT ONLY TAKES A FEW – TO CUT A LONG STORY SHORT – IT ONLY TAKES A FEW WORDS – OH MY HOW IT HURTS – LOOK INTO THE EYES OF THE NEXT GENERATION – LOOK INTO THE EYES OF THE NEXT GENERATION – YOUR ORDERS FILTERED THROUGH THE RANKS – INTENTIONS YOU CAN'T HIDE – WITH TIGHTENED LIPS YOU'RE SINKING SHIPS – IN THE SHADOWS OF THE NIGHT – YOU PRESIDENTS OF GENOCIDE – YOU MINISTERS OF CRIME – YOU'RE LAUGHING AT YOUR FIREMEN – FROM MILES BEHIND (FROM MILES BEHIND) THE LINES – IT ONLY TAKES A FEW WORDS...

X8643T
248643-0

wea

UNIVERSAL DADDY FROM THE ALBUM 'AFTERNOONS IN UTOPIA'

DETROIT DIESEL

PR 918

ALVIN LEE

prestige 7128

king pleasure sings

prestige 7128

STEREO

HIGH FIDELITY

PRESTIGE 7128

KING PLEASURE SINGS

the solos of charlie parker, lester young, gene ammons, james moody and stan getz;

ANNIE ROSS SINGS

the solos of wardell gray. The supporting cast includes john lewis, piano; george wallington, piano; percy heath, bass; kenny clarke, drums; art blakey, drums; lucky thompson, tenor sax; charlie ferguson, tenor sax; the three riffs and the dave lambert singers.

RED TOP	JUMPIN' WITH SYMPHONY SID	SOMETIMES I'M HAPPY
THIS IS ALWAYS	WHAT CAN I SAY DEAR?	DON'T GET SCARED
PARKER'S MOOD	I'M GONE / TWISTED	FARMER'S MARKET
	THE TIME WAS RIGHT	ANNIE'S LAMENT

From the "scat" singing of Louis Armstrong through the "stream of consciousness' jive of Leo Watson, the inanities of Slim Gaillard, the later "scat" of Dizzy Gillespie, Babs Gonzales and Dave Lambert, jazz singing has evolved to the particular brand of King Pleasure, a style which has produced and influenced others such as Annie Ross and Eddie Jefferson.

Born Clarence Beeks in Oakdale, Tennessee in 1922 but raised in Cincinnati, Ohio and Hartford, Connecticut, King Pleasure (so self-named because he likes to spread pleasure) became interested in the idea of writing words to jazz solos when he heard Lester Young's DB Blues. Strangely, although he has written and recorded a number of tunes, *DB Blues* was never completed.

Pleasure's style is a unique one which people have tried to describe with various coined titles but which he simply calls "blowing," an apt term in light of the way he emulates the great musicians' solos with his own phraseology. Pleasure feels that each musician is telling a story or, at least, suggesting one. When he comes upon a particular solo that moves him, the King gets the urge to translate what he hears. His creations are not done in a night or two either, Pleasure is not satisfied until he has captured both the sound and mood of the solo, replete with all the nuances and inflections. His are compositions of pathos, passion and humor. Pleasure is monarch, jester and minstrel at his own court.

In jazz's early days, horns, such as the clarinet and trumpet, tried to simulate the sounds and textural quality of the human voice as it was heard in the blues and spirituals which were the direct antecedents of jazz. In retrospect, the incident of the voice returning to imitate the instrument, as in scat singing, seems a natural procedure. When the saxophone became prominent it showed itself to be the closest, especially the tenor brother of the family, the human voice of all the instruments. Perhaps this is why King Pleasure (Ross and Jefferson too) in writing his interpretations has always chosen saxophone solos as his vehicles.

Red Top, credited to Lionel Hampton and his saxophonist of the time, Ben Kynard, was recorded by Lionel but the deservedly more famous version was done by Gene Ammons. It has been one of Pleasure's greatest successes due to the wide appeal of the blues. He interprets Gene's original solo while Betty Carter uses her exciting voice to relive the trumpet solo first played by Gail Brockman. The Ammons instrumental version is on EmArcy.

Now that Symphony Sid is once again back on New York's airwaves, Pleasure's version of Lester Young's tribute to Sid is especially appropriate even though the station is now WEVD rather than the JZ (WJZ, the former name of WABC) which the King sings of. On *Jumpin' With Symphony Sid*, unlike his other works, Pleasure has put words only to the melody line and not Pres' solo. Charlie Ferguson on tenor and Eddie Lewis (no relation to the ex-Basieite) on trumpet contribute improvisation in keeping with the mood Lester's original recording is on Aladdin.

Sometimes I'm Happy also involves Lester Young. He first did it on Keynote and it is now on EmArcy. Pleasure matches the effective simplicity of Pres' opening chorus, the Dave Lambert Singers and King wordlessly duplicate bassist Slam Stewart's bowed solo and Pleasure returns for Lester's tag line.

This Is Always is based on James Moody's alto saxophone delineation on Roost. Moody is one of Pleasure's special favorites and he is able to get inside his style very well. The way he weaves in and out of the ensemble provided by the Lambert Singers exemplifies this.

Pleasure steps out of character to sing the original lyrics on *What Can I Say Dear?* It is not based on anyone else's solo but pianist John Lewis does play two choruses which show off his individual style excellently.

Don't Get Scored is a joint effort by Pleasure and Jon Hendriks in both the writing and singing of the lyrics to this Stan Getz melody. Stan's recorded version, done with baritonist Lars Gullin in Sweden, is on Roost. Here Pleasure does Getz's solo and Jon sings Gullin's. Lucky Thompson has a short bit on tenor before the final chorus.

Side B opens with *Parker's Mood*, Pleasure's reflections of Charlie Parker's famous blues solo. Bird's was done for Savoy in the late forties; Pleasure's in December, 1953. This version became unfortunately appropriate when Bird passed away on March 12, 1955. Pleasure has made a wonderful amalgam of blues lyrics with touches reminiscent of *Goin' To Chicago* and *St. James Infirmary*. John Lewis, who played a solo on Parker's original record, takes an equally poignant one here.

I'm Gone, a Quincy Jones original, first done by James Moody under the title *NJR* and now available as *I'm Gone* on Prestige 7072, finds Pleasure in the company of the Three Riffs, of East side boite fame, and an orchestra under the direction of Jones himself.

The remaining four tracks feature the singular voice of Annie Ross. Annie, born Annabelle Short in Surrey, England in 1930, came to the United States with her aunt Ella Logan in 1933 and was raised by her in Los Angeles. As a child, Annie appeared in several of Hal Roach's Our Gang Comedies and at the age of 12 was Judy Garland's screen sister in *Presenting Lily Mars*. After studying acting in New York, she returned to England in 1947 and played the lead in *Burlesque*. Later she worked in France with the bands of Bernard Hilda and Jack Diéval until 1950 when she returned to the U.S. where she studied with Luther Henderson.

On October 9, 1952 she recorded the tunes heard in this album directly before leaving for Europe with Lionel Hampton. Annie remained in Paris and teamed up with Blossom Dearie, later she sang with the bands of Jack Parnell and Tony Crombie in England. She received much acclaim for her performance in the avant-garde, British musical revue *Cranks* both in London and when she returned to New York with the show at the end of 1956. Since then she has sung again with Blossom Dearie at *The Upstairs At The Downstairs* and appeared on the Dave Garroway, Roy Bolger and Patrice Munsel shows on TV.

The instrumental version of *Twisted* was written and recorded by Wardell Gray and now is on volume one of the *Wardell Gray Memorial* (Prestige 7008). Annie's zany lyrics encompass the theme statement and Wardell's solo.

Farmer's Market, written by trumpeter Art Farmer, was recorded by Art with Wardell Gray in December of 1951. It is included in volume two of the *Wardell Gray Memorial* (Prestige 7009). Annie's humorous love story takes in the opening theme, Wardell's solo, a chorus of Art's solo, Hamp Hawes' comping behind a walking bass and the out chorus. It's a blues about beans.

Annie, as a balladier, is heard in her own composition, *The Time Was Right*, which has some pretty changes and lyrics to match.

Annie's Lament is a wordless improvisation on a theme of her own that features a tempo change and some Latinate rhythm.

notes by IRA GITLER
remastering by
Van Gelder

Personnel.

Red Top & Jumpin' With Symphony Sid: Charlie Ferguson, tenor sax; Eddie Lewis, trumpet; Ed Swanstan, piano, Peck Morrison, bass; Herbie Lovelle, drums; Betty Carter, vocal.

Sometimes I'm Happy & This Is Always: John Lewis, piano; Percy Heath, bass; Kenny Clarke, drums; The Dave Lambert Singers.

Parker's Mood & What Can I Say Dear?. Lambert Singers out, trio same as *This Is Always.*

I'm Gone & Don't Get Scared. Orchestra under the direction of Quincy Jones, Lucky Thompson, tenor sax; Jay Jay Johnson & Kai Winding, trombones, Danny Bank, baritone sax; Jimmy Jones, piano, Paul Chambers, bass; Joe Harris, drums; The Three Riffs, vocal on *I'm Gone;* Jon Hendriks, vocal on *Don't Get Scared.*

Twisted & Farmer's Market. Teacho Wiltshire, piano; Ram Ramirez, organ; Percy Heath, bass, Art Blakey, drums. George Wallington, piano replaces Wiltshire on *The Time Was right* and *Annie's Lament.*

Some people might find it strange to see records of other companies listed in the body of the notes. While Prestige is not in the habit of advertising other labels, we feel that, if, as in this case, it is of interest to our customers, the jazz listeners, then it is not the time to be petty. There is enough of that in this jazz business. Any time it is pertinent, we will continue to mention other labels.

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TOPS-017a

TOP SECRET



JULY 2001

trax by:
Scotty Fox

Missy and Eve
"For My People" 120
*courtesy of Electra records

Bathgate
"Bump That" 80
*courtesy of Virgin records

Outkast (wings rmx)
"So Fresh So Clean" 84
*courtesy of Arista records

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TOPS-017b



JULY 2001

trax by:
Scotty Fox

Nelly / St. Lunatics
"Who's The Boss" 92
*courtesy of Eagle records

Petey Pablo
"Raise Up" 76
*courtesy of Jive records

Turk (chan's hk mix)
"Freak Them Girls" 100
*courtesy of Universal records

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UNDASETT

Side A

1•STACK SOME MORE

2•WELCOME 2 MY WORLD

3•LUV U DOWN



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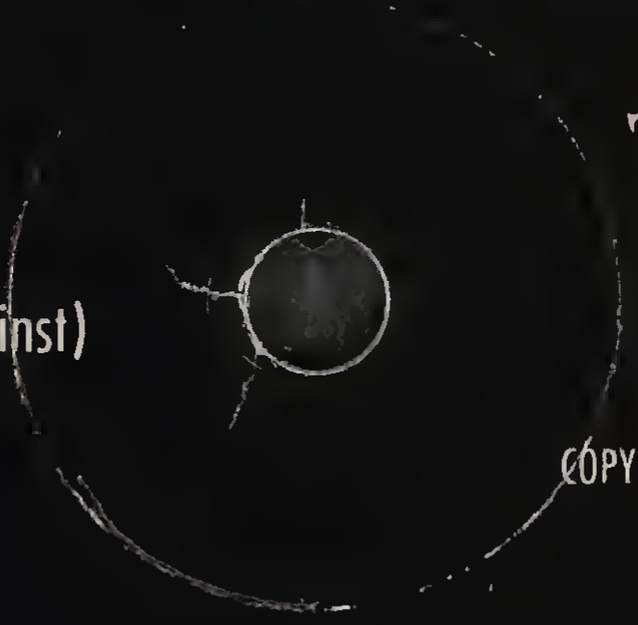
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164 robles Drive. Suite #A-7270
Vollejo, CA 94591

AMAT

UNDASETT

Side B

1•STACK SOME MORE (inst)
2•WELCOME 2 MY WORLD (inst)
3•LUV U DOWN (inst)



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Vallejo, CA 94591

EMAT

ANOTHER STYLE

1. Ridem Cowboy

(LP Remix) 3:46

PROMO ONLY **12-PO 251** **A SIDE** **NOT FOR SALE**

Performed by Another Style & Craze
Written by C. Williams, Q. Grooms & Craze
Published by Shake Booty Music, (BMI), 4 Tre' Music Group, (ASCAP)
Contains a sample from "Electric Kingdom" written by G. Bahary, J. Saulter & E. Moore
All Songs Produced by Craze for 4 Tre' Productions, Inc.
Engineered and Mixed by Craze at The Digital Edge Studios, Atlanta, GA
From the album *Ridem Cowboy* WRA 8138

WRAP RECORDS

Four Tré productions

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ANOTHER STYLE

1. The Pony Express
(LP Version) 3:26

2. Style's Album Sampler
2:43

PROMO ONLY **12-PO 251** **B SIDE** **NOT FOR SALE**

Written by E. Williams, Q. Grooms & Craze
Published by Shake Booty Music, (BMI); 4 Tre' Music Group, (ASCAP);
Koke, Moke and Noke Music, (BMI)
All Songs Produced by Craze for 4 Tre' Productions, Inc.
Engineered and Mixed by Craze at The Digital Edge Studios, Atlanta, GA
From the album *Ridem Cowboy* WRA 8138

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PHAT
STAXX
ISSUE 8
1. DAMN!
2. LAY LOW
3. DOGGYDOGWORLD


PHAT
STAXX
ISSUE 8
1. OOCHIE WALLY REMIX
2. PROPS OVER HERE
3. PONY FANTASIES
4. BRING THE PAIN


Strictly For the Dreads
Lets Puff It
Oh Yeah Mon
Sex It Dis
Let's Get Freaky
SFD-0028


Strictly For the Dreads
Sexvivor
Smoked it All Before
Supermon
Weedstem
SFD-009b

TOPS-013a

TOP secret!

VOLUME 13



this side.

BIG PUN
"How We Roll"
*courtesy of Loud records

Lil Kim /Jay Z
"Queen B. part 2"
*courtesy of Atlantic records

Eve
"No, No, No"
*courtesy of Interscope records

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TOP SECRET! VOLUME 13



TOPS-013b

Jay Z / Dogg Pound
"Change the Game RMX"
*courtesy of Rocafella records

Memphis Bleek
"Do My..."
*courtesy of Rocafella records

Mil / Hot Boys
"Ride Out"
*courtesy of Jive records

Trick Daddy
"Take It To The Streets"
*courtesy of Slip 'n' Slide records

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other side.


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XU-42
X-Mix
Dance Series
SIDE 1 33 1/3 RPM
URBAN 42
1. Case Of The Ex (Whatcha Gonna Do) 98 BPM (5:32)
Mya
Interscope
Remix & Additional Production by DJ SERG
2. Jumpin' Jumpin' 89 BPM (5:01)
Destiny's Child
Columbia
Remix & Additional Production by DJ Chaos
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XU-42

X-Mix
Dance Series

SIDE 2 33 1/3 RPM

URBAN 42

1. **Weekends 104 BPM (5:27)**
   Black Eyed Peas
   Interscope
   Remix & Additional Production by DJ Chaos
2. **No More 97 BPM (4:56)**
   Ruff Endz
   Epic
   Remix & Additional Production by Roonie G.

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SIDE A
STEREO 33⅓ RPM
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YBM 27-86-12
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YOU BRING ME
(Kent Knights)
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Desmond Arthur and Frankie McIntosh for
Chatoyer Productions
Executive Producers: Chatoyer Productions
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SIDE B
STEREO 33⅓ RPM

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YBM 27-86-12

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GRATITUDE

YOU BRING ME (CLUB MIX)

(Kent Knights)

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PICKWICK

BY ARRANGEMENT WITH
RCA RECORDS

1. HORTON HATCHES
THE EGG — 13:30
Written & Dramatized
by Dr. Seuss - ASCAP

DR. SEUSS PRESENTS
"HORTON HATCHES
THE EGG", "THE
SNEETCHES" AND
OTHER STORIES

Marvin Miller

CAS-1051
(RCRS-3832)



SIDE 1

Stereo

Music Composed and Directed By
Marty Gold

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PICKWICK

BY ARRANGEMENT WITH
RCA RECORDS

1. THE SNEETCHES — 7:32
   Written & Dramatized by
   Dr. Seuss - ASCAP
2. THE ZAX — 3:15
   Written & Dramatized by
   Dr. Seuss - ASCAP

DR. SEUSS PRESENTS "HORTON HATCHES THE EGG", "THE SNEETCHES" AND OTHER STORIES

Marvin Miller

CAS-1051
(RCRS-3833)



SIDE 2

Stereo

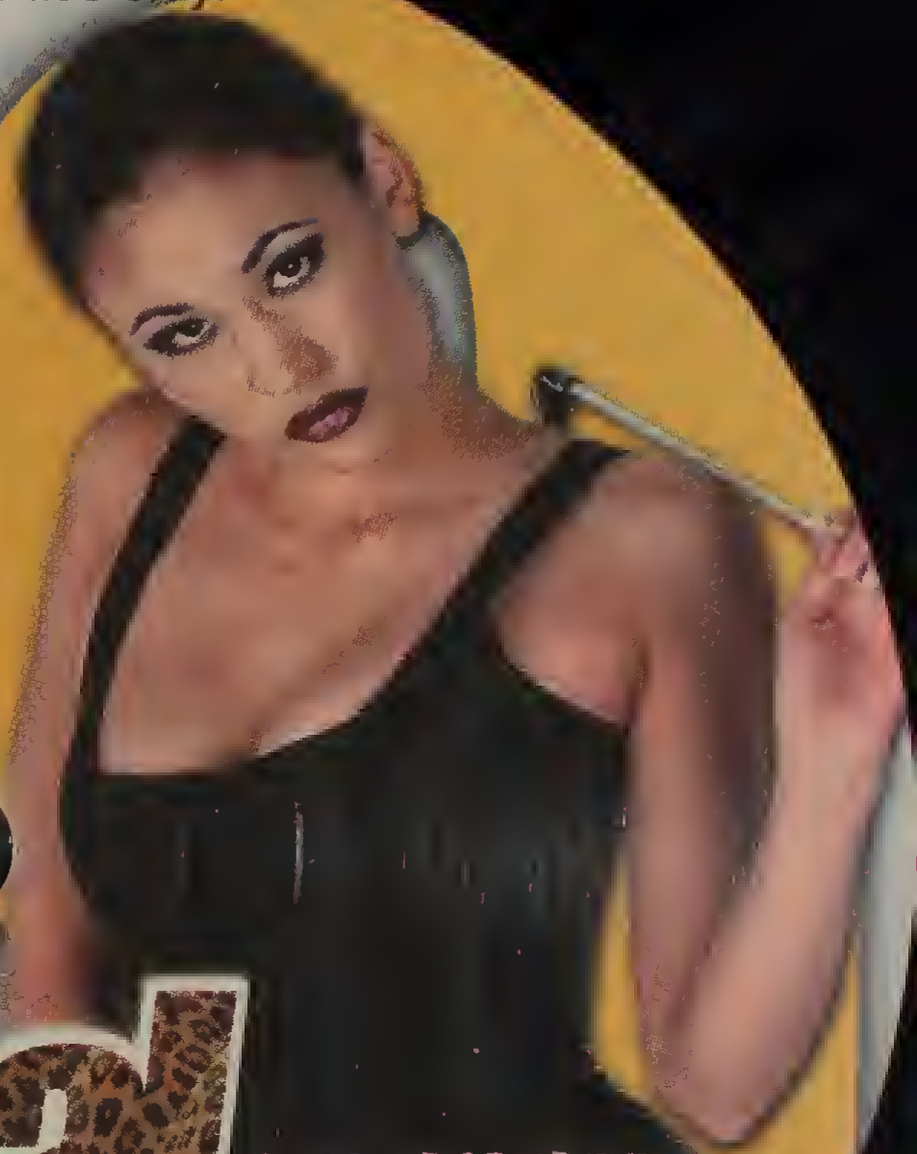
3. TOO MANY DAVES — 1:30
   Written & Dramatized by
   Dr. Seuss - ASCAP
4. WHAT WAS I SCARED OF?—5:08
   Written & Dramatized by
   Dr. Seuss - ASCAP

Music Composed and Directed by
Marty Gold

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lethal weapon

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"Things I Heard B4"
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"Angel"
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LABELS: ANDREW B
LEW-6900b


Top secret
TOPS-014a
issue 14
TRACKS BY:
SCOTTY PAUL

Kurupt
"Behind The Walls"
*courtesy of Antra records
Angie Martinez
"Coast To Coast"
*courtesy of Elektra records
QB's Finest
"Oochie Wally" Chop Shop RMX
*courtesy of Columbia records
Tupac
"Let Em Have It" DIRTY Chop Shop RMX
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TOPS-014b

Alkaholiks
"The Best You Can"
*courtesy of Loud records
Tupac
"Let Em Have It" CLEAN
Chop Shop RMX
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Lil Jon & Ludacris, Too Short
"Bia Bia"
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100

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"Lay You Down"
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8ball/MJG/Quik
"Buck Bounce"
*courtesy of Jcor Ent.

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Rollin Bowl

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MAY 2001

TOP SECRET

TOPS-015b



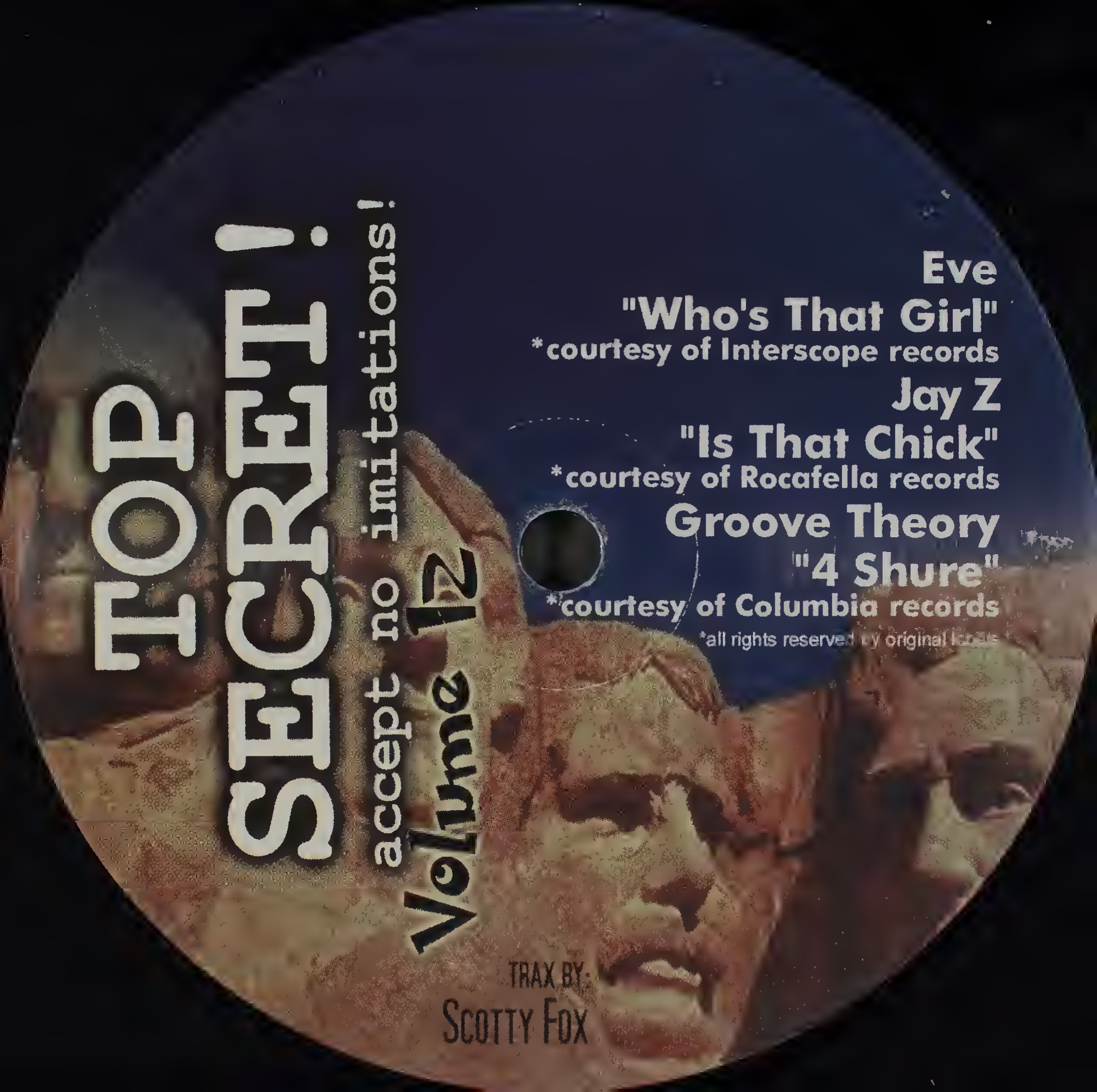
Lil Jon
"Bia Bia" party mix
*courtesy of TVT records

Silkk Tha Shocker/Snoop
"Pop Lockin"
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Masta Steele
"Love My Life"
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MAY 2001


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Jay Z
"Is That Chick"
*courtesy of Rocafella records
Groove Theory
"4 Shure"
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TOPS-012b

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Nas
"Oochy Wally"
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Dj Clue/Mary J.
"Back To Life"
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SCOTTY FOX

WB 50 RECORDS

ROSTRUM RECORDS

Wiz Khalifa

Say Yeah

Produced by Johnny Juliano and E. Dan for I.D. Labs Productions

PRO-A-424700
Side 1
33⅓ RPM



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1. Radio Edit 3:43
2. Instrumental 4:01

(Cameron Thomaz /Johnny Juliano /Eric Dan) PGH Sound Publishing (ASCAP)/Fat Boi Fresh Publishing (ASCAP)/I.D. Labs Productions (ASCAP)

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ROSTRUM RECORDS

Wiz Khalifa

Say Yeah

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PRO-A-424700
Side 2
33⅓ RPM



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EXPLICIT CONTENT

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1. A Cappella 3:43
2. Album Version 4:01

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SIDE A

PILGRIM 801

THE RAINBOWS – MARY LEE

1. MARY LEE
2. YOU BROKE MY HEART
3. HOLD MY HAND
4. MINNIE
5. EVENING
6. SHIRLEY
7. IT'S TERRIFIC



SIDE B

PILGRIM 801

THE RAINBOWS – MARY LEE

1. THEY SAY
2. SHAKE THAT THING
3. OH BOY
4. STAY
5. CAN'T YOU SEE I LOVE YOU SO
6. THE TELEPHONE IS RINGING
7. IF YOU SEE MARY LEE

ROMAX POSSE

RECORDS INC.

Time: 6 min.

#1369 A

DISCO 45
SIDE A
℗ M.C.P.S.
© P.R.S.
Produced by:
Max Romeo

IF I DIDN'T LOVE YOU

(M. ROMEO / S. ABEL)

MAX ROMEO
&
JAH BATTA

ROMAX POSSE

RECORDS INC.

Time: 6 min.

#1369 B

DISCO 45
SIDE B
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Produced by:
Max Romeo

DRIVE THEM AWAY

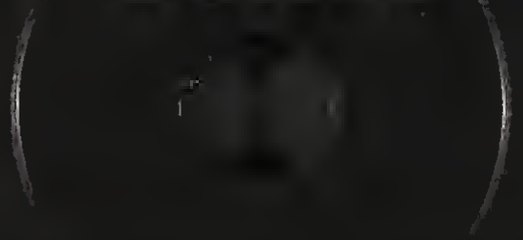
(M. ROMEO)

MAX ROMEO

VWC Records

HOW ABOUT ME?

Bob Stewart



Side 1 **BS 101 A**

1. Green Dolphin Street
2. Where Are You?
3. I'm Glad There Is You
4. Why Did I Choose You?
5. You've Changed
6. Good-bye
7. Living Again

Gail Wynters, Guest Vocalist

Produced in association with

VWC Records

HOW ABOUT ME?

Bob Stewart

Side 2

BS 101 B

1. Stella by Starlight — N Washington
2. You're My Thrill — [illegible] Conrey
3. If Tours Is Somebody — [illegible] Schwartz, H Dietz
4. Easy Living — [illegible]
5. It Never Entered My Mind — R Rodgers, L Hart
6. What's New? — [illegible]
7. How About Me? — [illegible]

Horace Parlan Quartet
Bob Stewart, Bass/Vocalist

Produced by [illegible] Inc N.Y., N.Y. 10036

CALDOR
DEPT. 70
-519
03.99

DEPUTY OF LOVE

ZEA 12-003



BUDDAH

ZEA 12-003
(ZEA 12-003 SA)
℗ 1979 ZE Records

SIDE 1
45 RPM

DON ARMANDO'S SECOND AVENUE RHUMBA BAND

I'M AN INDIAN, TOO 8:27

(Irving Berlin)

Irving Berlin Music Ltd. (BMI)

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BUDDAH

ZEA 12-003
(ZEA 12-003 SB)
℗ 1979 ZE Records

SIDE 2
45 RPM

DON ARMANDO'S SECOND AVENUE RHUMBA BAND

DEPUTY OF LOVE 8:55

(Ron Rogers)

Perennial August/Unichappell
Music (BMI)

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GAP THIS !!

Mr Big Band

RB-5023
45 RPM
Side A

For Promotional Use, Not for Sale

Got It Goin' On (5:24)

(Raymond Calhoun, Charlie Wilson, Val Young)
C Dub Music (BMI) Rajaca Music (BMI)

Extended BATT-EDIT
(Edited by Joey Batts)

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Mr Big Band

RB-5023
45 RPM
Side B

For Promotional Use, Not for Sale

Got It Goin' On (4:09)

(Raymond Calhoun, Charlie Wilson, Val Young)
C Dub Music (BMI) Rajaca Music (BMI)

Radio Edit
(Edited by Joey Batts)

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BEATS BREAKS & SCRATCHES VOLUME 8

SIMON HARRIS

MOMIX8

33 1/3 RPM

℗&© 2000
MUSIC OF LIFE PUBLISHING/IMG
ALL TRACKS WRITTEN BY
SIMON HARRIS

SEE SLEEVE FOR FULL TRACK LISTING

A

MUSIC OF LIFE

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BEATS BREAKS & SCRATCHES VOLUME 8

SIMON HARRIS

MOMIX8

33 1/3 RPM

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MUSIC OF LIFE PUBLISHING/IMG
ALL TRACKS WRITTEN BY
SIMON HARRIS

SEE SLEEVE FOR FULL TRACK LISTING

B

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STEVE STOLL
Model T

novamute

Side A

Model T

Texture One

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3045-0
33 RPM



STEVE STOLL
Model T

novamute

Side B

Model T Cari Lekebusch Remix
Model T Aux 88 Remix

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except Side B track 1 remixed by Cari Lekebusch
@ Hybrid HQ Stockholm
and Side B track 2 remixed by Aux 88.
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3045·0
33 RPM



BILLY JACKSON & THE CITIZEN BAND

Promo Copy
Not For Sale

SIDE A
PT 105
Dimensional Music (ASCAP)

STEREO
33 1/3 RPM

HAVE A HAPPY CHRISTMAS
(T'WAS THE NIGHT BEFORE CHRISTMAS) (6:26)

(Clement C. Moore-Add'l. Lyrics: R. Moress, B. Jackson)
Music Written & Produced by BILLY JACKSON
Co-Produced by JERRY FERGUSON
Arranged by BILLY JACKSON & JERRY FERGUSON
Engineered & Mixed by CHRIS LORD-ALGE
Mastered by HERB POWERS

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PARTY TIME
BILLY JACKSON
& THE CITIZEN BAND
Promo Copy
Not For Sale
SIDE B
PT 105
Dimensional Music (ASCAP)
STEREO
33 1/3 RPM
HAVE A HAPPY,
HAPPY, HAPPY CHRISTMAS (5:29)
(Rikki Moress & Billy Jackson)
Music Written & Produced by BILLY JACKSON
Co-Produced by JERRY FERGUSON
Arranged by BILLY JACKSON & JERRY FERGUSON
Engineered & Mixed by CHRIS LORD-ALGE
Mastered by HERB POWERS
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STREET TRACKS

* BLACKSTREET

"No Diggity"

(T. Riley, C. Hannibal, L. Walters, W. Stewart, Dr. Dre)

BPM 88.6 / Time 6'54"

Intro: 32/32 (01") Break: 32 (4'21") Outro: 32 (6'31")

Digital Mix by Ron Hester

cdurtesy of Interscope Records p

Thanks to Brenda Romand at Interscope

#29

SIDE A

45 RPM

SHAQUILLE O'NEAL

"You Can't Stop The Reign"

(S. Hamilton/S. O'neal/P. Pankey/C. Large)

BPM 88.9 / Time 5'26"

Intro: 32 (01") Break: 32 (3'15") Outro: 32 (5'03")

Digital Mix by Ron Hester

cdurtesy of Trauma Records p

Thanks to Danny Ostrow at Trauma

Produced by Ron Hester

STREET TRACKS

AALIYAH

"If Your Girl Only Knew"

(T. Mosley, M. Elliott)

BPM 88.7 / Time 6'30"

Intro: 32/32 (00") Break: 32/32 (4'19") Outro: 32/32 (5'46")

Digital Mix by Robert Farrell

courtesy of Atlantic Records p

Thanks to Johnny DeMairo at Atlantic

#29

SIDE B

45 RPM

* MC LYTE

"Everyday"

(MC Lyte, Allah)

BPM 93.0 / Time 5'53"

Intro: 32 (00") Break: 32 (3'26") Outro: 32/32 (5'10")

Digital Mix by Jim Thias

courtesy of East West Records p

Thanks to Renee McLean at Elektra

HOT

Produced by Ron Hester

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STREET TRACKS

A+

"All I See"

(C. Carr, R. Jerkins, C. Smith, J. Smith, A Levins)

BPM 90.0 / Time 6'03"

Intro: 32 (00") Break: 16/16 (3'33") Outro: 32 (5'41")

Digital Mix by Tim Prezzano

courtesy of Kedar Entertainment p

Thanks to Kelly Green and Kedar Massenburg at Kedar

#29

SIDE C

45 RPM

CHANGING FACES

"I Got Somebody Else"

(A. Gordon, A. Martin, I Matias, J. Campdell)

BPM 93.3 / Time 6'23"

Intro: 16/16 (01") Break: 32/32 (4'18") Outro: 32/32 (5'41")

Digital Mix by Robert Farrell

courtesy of Atlantic Records p

Thanks to Johnny DeMaidd at Atlantic

Produced by Ron Hester

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STREET TRACKS

THE BRAXTONS

"So Many Ways"

(J. Dupri, C. S. Lowe, R. Calhoun)

BPM 92.0 / Time 6'45"

Intro: 32 (00") Break: 32 (3'54") Outro: 32 (6'20")

Digital Remix by Jim Thias

courtesy of Atlantic Records ℗

Thanks to Johnny DeMairo at Atlantic

#29

SIDE D

45 RPM

GHOST TOWN DJ'S

"My Boo"

(R. Terry, C. Marone, Jr.)

BPM 130.1 / Time 6'24"

Intro: 32/32 (00") Break: 32/32 (4'10") Outro: 32/32 (5'54")

Digital Mix by Jim Thias

courtesy of Columbia Records ℗

Thanks to John Strazza at Columbia

Produced by Ron Hester

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STREET TRACKS

NAS

"If I Ruled The World"

(N. Jones, J. Olivier, S. Barnes)

BPM 94.0 / Time 6'22"

Intro: 32/32 (02") Break: 32 (3'37") Outro: 32/32 (5'40")

Digital Mix by Ron Hester

courtesy of Columbia Records ℗

Thanks to John Strazza at Columbia

#29

SIDE E

45 RPM

* HOUSE OF PAIN

"Fed Up"

(E. Schrody, L. Dimant, C. Callella, B. Crewe)

BPM 97.6 / Time 6'23"

Intro: 32 (00") Break: 32 (3'36") Outro: 32 (6'03")

Digital Mix by Jim Thias and Danny Phillips

courtesy of Tommy Boy Records ℗

Thanks to Rich Pangilinan at Tommy Boy

Produced by Ron Hester

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STREET TRACKS

* ABOVE THE LAW

"100 Spokes"

(G. Hutchison, K. Gulley)

BPM 89.2 / Time 5'58"

Intro: 32 (02") Break: 32 (3'48") Outro: 32 (5'36")

Digital Mix by Tim Prezzano

courtesy of Tommy Boy Records p

Thanks to Rich Pangilinan at Tommy Boy

#29

SIDE F

45 RPM

* JUNIOR M.A.F.I.A.

"We Don't Need It"

(Junior M.a.f.i.a.)

BPM 94.0 / Time 6'37"

Intro: 32/32 (07") Break: 32/32 (3'52") Outro: 32/32 (5'54")

Digital Mix by Robert Farrell

courtesy of Atlantic Records p

Thanks to Johnny DeMairo at Atlantic

Produced by Ron Hester

GREEN THUMB RECORDS

Produced By
REGGIE BROWN
Pre-Produced By:
LONELL ROGERS

SIDE A
VOCAL
ROC 87
3:20

SEEK AND YE SHALL FIND

(Reggie Brown)

ARLENE RAMSEY

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GREEN THUMB RECORDS

SIDE B
INSTRUMENTAL
ROC 87
3:20

Produced By
REGGIE BROWN
Pre-Produced By
LONELL ROGERS

SEEK AND YE SHALL FIND

(Reggie Brown)

ARLENE RAMSEY

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lovedrops nyc
FEEL
1st impression mix
2nd encounter mix


lovedrops nyc
MONSTER
SOUND
4 WHEEL DRIVE MIX
OVERDRIVE MIX

SPRAGGA BENZ

PROMO SAMPLER



SIDE ONE
PROMO 22
331/3 RPM

1. We Ya Say Star

WRITERS: S. REMI, C. GRANT
PRODUCERS: SALAAM REMI

2. She Nuh Ready Yet (Hype Up)

WRITERS: D. BROWNE, C. GRANT
PRODUCERS: DANNY BROWNE

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Prod. by
D. Germain
for Harmony House Prod.
Recorded at:
Penthouse Rec. Studio
Mixed By:
Stephen Stanley
VPRD-6257B

0 54645 62571 5

VP RECORDS
MILES AHEAD IN REGGAE MUSIC

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Jamaica N.Y. 11435
Tel: (718)291-7058
IN FLORIDA:
Tel: (954) 966-4744
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ALWAYS BE THERE

1. Dub Mix

2. Instrumentals

BERES HAMMOND

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Prod. by
D. Germain
for Harmony House Prod.
Recorded at:
Penthouse Rec. Studio
Mixed By:
Stephen Stanley
VPRD-6257A

0 54645 62571 5

VP RECORDS
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IN N.Y.: 89-05 138 Street,
Jamaica N.Y. 11435
Tel: (718)291-7058
IN FLORIDA:
Tel: (954) 966-4744
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ALWAYS BE THERE

(H. Hammond & C. Dodd)

1. Straight Mix

2. T.V. Track

BERES HAMMOND

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SIDE A
SV-151

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STAMPEDE

(J. Fyffe)

LADY G

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SIDE B
SV-151

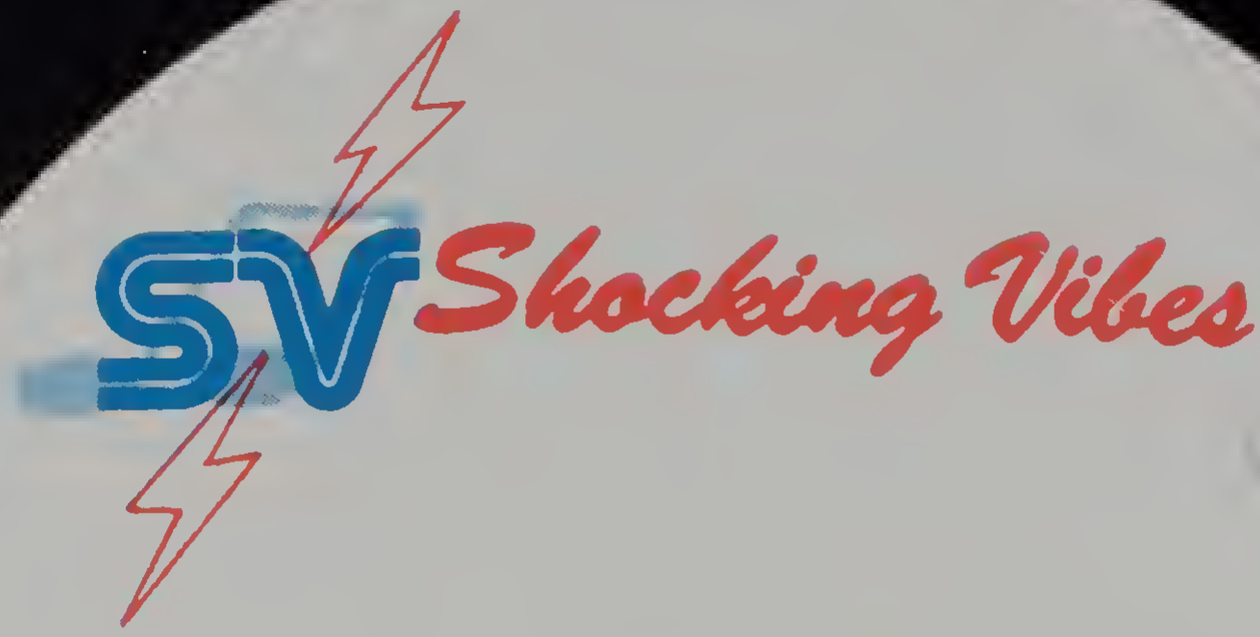
NINA AMIGO

(P. Walker)

CHICO

Version/Craze
Firehouse Crew
Mixed by Collin "Bulby" York

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SIDE A
SV-152

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CRY OVER MAN

(C. Munroe)

LADY MACKEREL

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Shocking Vibes

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SIDE B
SV-152

WI NUH KNOW

(P. Wright)

QUEEN PAULA

Version/Craze
Firehouse Crew
Mixed by Collin "Bulby" York

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GRAND THEFT AUDIO

SIDE A 33 RPM
PRO 500022-0



LONDON

SIRE

STOOPID ASS REMIXES
ALL MIXES BY LIQUID TODD

THIS SIDE:
1. Clean (3:29)
2. Dirty (3:28)

OTHER SIDE:
1. Instrumental (3:29)
2. A Cappella (2:44)

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GRAND THEFT
AUDIO
SIDE B 33 RPM
PRO 500022-0



Germain

RECORDS

Produced by
D. Germain





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SIDE A
PH-221

WHEN MI EXPLORE

Straight Mix
Dub Vox
(S. Henriques, T. Mosley)

SEAN PAUL

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SIDE B
PH-221

Dub Vox
Accapella

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SIDE A
PH-222

DEM WANT I

Straight Mix
Dub Vox
(O. Thomas, C. Gilbert, T. Mosley)

A.R.P.

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SIDE B
PH-222

Dub Vox Accapella

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Shorex records

GHETTO FLEX
Don't Stop The Mix!

JVG 045
33 1/3 RPM
12" Vinyl

JO-GO Productions Limited

1. Big Flag
(H. Dalzell Jr./J. Cooper)

2. The All Star Show
(featuring KMC, Bunji Garlin & Ataklan)
(R. Ahong/H. Dalzell Jr./K.M. Charles/I. Alvarez/M. Jiminez)

3. Don't Stop This Party 2000
(featuring Swallow)
(R. Philo/H. Dalzell Jr.)

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Shorex records

GHETTO FLEX
Don't Stop The Mix!

JVG 045
33 1/3 RPM
12" Vinyl



JO-GO Productions Limited

1. Young Gyal Pickney
(H. Dalzell Jr.)
2. Jamaican Lover (featuring Tanya Stephens)
(H. Dalzell Jr.)
3. Ride With Me (featuring Ce' cile)
(H. Dalzell Jr./S. Ventura)

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Red Cafe
May I

Side A
33 1/3 RPM
STEREO
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BMG GROUP
RC003A



Brookland Records LLC.
Division Of Track Masters Entertainment LLC.

Produced By DJ Twinz

1. May I (Clean)
2. May I (Dirty)
3. May I (Instrumental)

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RED CAFE
THE VIRUS

Side B
33 1/3 RPM
STEREO
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RC003A





Brookland Records LLC.
Division Of Track Masters Entertainment LLC.

Produced By Poke & Tone

For Track Masters Entertainment LLC.

1. The Virus (Clean)
2. The Virus (Dirty)
3. The Virus (Instrumental)

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℗ RCRP/PRS
for the rest of the world '98
STREET PARTY 3
SIDE A
1. HOTTER THAN FIRE Kindred
2. ONE IN A MILLION 3 Canal
3. ROUGH GARAGE (Raw Mix)
Raw featuring Denise Belfon &Gauge
4. REJOICE Brother Resistance
LP4598
• HOTTER THAN FIRE written by N. Ashby & Q. Gooding, produced by $hel $hok • ONE IN A MILLION written by S. Kewley & W. Manwarren, produced by $hel $hok • Raymond
• ROUGH GARAGE (Raw Mix) written by G. Fortune, produced by M. "Mice" Raymond • REJOICE written by L. Masimba, produced by M. "Mice" Raymond


RITUALS MUSIC
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℗ RCRP/PRS
for the rest of the world '98
STREET PARTY 3
SIDE B
1. MUD MADNESS 3 Canal
2. WARNING Kindred
3. ROUGH GARAGE (Denise Mix)
Raw featuring Denise Belfon &Gauge
4. AAA Preacher & Jason Benn
LP4598
MUD MADNESS written by R. Roberts, W. Manwarren & S. Kewley, produced by G. Wilson
WARNING written by N. Ansby & Q. Gooding, produced by K. Holder
ROUGH GARAGE (Denise Mix) written by G. Fortune, produced by M. "Mice" Raymond
AAA written by B. Henry & J. Benn, produced by C. "Beaver" Henderson

Blast Master's

I Want an "Innocent Love"

Featuring

T. Avery

PROMO-PROMO-PROMO

1. Wild Pitch
   Congo Bongo → DJ·B·Cool·Out

2. Jungle Love
   ↳ Chris Papa



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Blast Master's

I Want an "Innocent Love"

Featuring

T. Avery

PROMO·PROMO

1. Lopez Love Dub
2. B·Cool·Out Slow&Heavy Trax Groove



(Full Vocal Mix)

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SV
Shocking Vibes
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CHAT BOUT
(C. Laing)
LT. STITCHIE
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SV Shocking Vibes



SIDE B
SV-078

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VERSION

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SV
Shocking Vibes
PROMO
Not for Resale
Side A
SV-096
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Fax: (305) 378-2408
LEFT ME LONELY
(ADOPTED)
LITTLE KIRK
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SV Shocking Vibes



SV-96

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Side B

ACCAPELLA
(ADOPTED)
LITTLE KIRK
VERSION / URKLE

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Germain

RECORDS

Produced by
D. Germain

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SIDE A
PH-224

TOUCH YOU GIRL

Straight Mix
Dub Vox

(C. WILLIAMS, T. MOSLEY)

ONEIL SHINES/BUN PAN

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Germain

RECORDS

Produced by
D. Germain

Distributed by:
GERMAIN MUSIC
16155 S.W. 117th Ave. B-22
MIAMI, FL 33177
Tel.: (305) 378-2407 /
(305) 378-6770
Nat'l. (800) 473-6770
Fax: (305) 378-2408

SIDE B
PH-224

Dub Vox
Accapella

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QWESTION?

The following songs recorded at Link Up Studios
and mixed by Brian Morris and Kirk Mitchel

QWEST 001

33 1/3 RPM
12" Vinyl

1. STRESS

Lyrics by Keith "Ajala" Sutherland and Ghetto Flex
Composed by Keith "Ajala" Sutherland
Programmed by Julius "Ooze" Cooper
Arranged by Keith "Ajala" Sutherland and Julius "Ooze" Cooper

2. SUGAR STICK

Lyrics by Keith "Ajala" Sutherland
Composed by Keith "Ajala" Sutherland
Programmed by Julius "Ooze" Cooper and Dean Williams
Arranged by Keith "Ajala" Sutherland and
Julius "Ooze" Cooper

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QWESTION?

The following songs recorded at Jo-Go Productions
and mixed by Richard "Char Su" Ahong and Julius "Ooze" Cooper

QWEST 001

33 1/3 RPM
12" Vinyl

1. JOVER'T

Lyrics by Keith "Ajala" Sutherland
Composed by Keith "Ajala" Sutherland
Programmed by Julius "Ooze" Cooper and Dean Williams
Arranged by Keith "Ajala" Sutherland and Julius "Ooze" Cooper

2. AH WAVE IS AH WAVE

Lyrics by Keith "Ajala" Sutherland
Composed by Keith "Ajala" Sutherland
Programmed by John "AP" Plata and Julius "Ooze" Cooper
Arranged by Keith "Ajala" Sutherland and
John "AP" Plata

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CARIBBEAN • MUSIC BROKERS •

SOCA**CROSSOVER**

1999 compilation

Side A
CMB 43-LP
33 1/3 RPM

Executive Producer **Carl Holder**
For Caribbean Music Brokers
129-03 Liberty Ave. Richmond Hill,
New York 11419
Phone:718.641.4088
Email:holders@msn.com

1. **Memory Lane** • (Vocals **CJ**)
2. **Mygrainz** • (Vocals **OBA**)
3. **Bouge** • (Top **Adler** Man) HAITI

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CARIBBEAN MUSIC BROKERS

SOCA**CROSSOVER**

1999 compilation

Side B
CMB 43-LP
33 1/3 RPM

Executive Producer **Carl Holder**
For Caribbean Music Brokers
129-03 Liberty Ave. Richmond Hill,
New York 11419
Phone:718.641.4088
Email:holders@msn.com

1. **Horn** • (Vocals **CJ**)
2. **Sexy Body** • (Vocals **QP**)
3. **Soca Plane** • (Vocals **QP**)

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CARIBBEAN • MUSIC BROKERS •

SOCA**CROSSOVER**

1999 compilation

2

Side A

CMB 43-LP

33 1/3 RPM

Executive Producer **Carl Holder**
For Caribbean Music Brokers
129-03 Liberty Ave. Richmond Hill,
New York 11419
Phone:718.641.4088
Email:holders@msn.com

1. **Rice & Peas** • (Vocals **Bagan Tewa**)
2. **She Want Me To** • (Vocals **Poser**)
3. **IF U C K** • (Vocals **Poser**)

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SOCA**CROSSOVER**

1999 compilation

2

Side B

CMB 43-LP

33 1/3 RPM

Executive Producer **Carl Holder**
For Caribbean Music Brokers
129-03 Liberty Ave. Richmond Hill,
New York 11419
Phone:718.641.4088
Email:holders@msn.com

1. **Hot & Wet** • (Vocals **Duwablade**)
2. **The Countdown** • (Vocals **Tony Sweet**)
   The Millennium Song
3. **Nancey** • (Vocals **Triniman**)

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FULLY-
BLOWN
PRIORITY
DJ EXCLUSIVE
WHAT YOU KNOW ABOUT
BILLY RAY
1. DIRTY 2. CLEAN
SIDE A
FB-000
FOR PROMO USE ONLY


FULLY BLOWN
PRIORITY
DJ EXCLUSIVE
WHAT YOU KNOW ABOUT
BILLY RAY
1. FREESTYLE FIX 2. INST.
SIDE B
FB 000
FOR PROMO USE ONLY

1999 COMPILATION

1. World Beat - Several Artistes
2. Fire - Sound Revolution
3. Woop - Daddy Chinee
4. River Lime - Marcia Miranda

US Distribution
Caribbean Music Brokers
718.641.4088



SIDE
A

Arranged and Produced by Ryan Romany 1,3,4,6,7,8
Engineered by Ryan Romany

Arranged By Anthony Lewis - 2, 5, 9

Recorded at World Beat Recording Studio
Tel: 1-868-662-0202

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email: jr140958@carib-link.net

12 BOWEN STREET, TUNAPUNA TRINIDAD, W.I.

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1999 COMPILATION

1. Push Back - El Negro S/Rev
2. Soca Music - Russell Cadogan
3. Bad John - M'ba
4. Roti - Chris Garcia
5. Bassline - El Negro S/Rev

US Distribution
Caribbean Music Brokers
718.641.4088



Arranged and Produced by Ryan Romany 1,3,4,6,7,8
Engineered by Ryan Romany

Arranged By Anthony Lewis - 2, 5, 9

Recorded at World Beat Recording Studio
Tel: 1-868-662-0202

SIDE B

Unauthorised duplication is a violation of applicable laws and is subject to prosecution.

email: jr140958@carib-link.net

12 BOWEN STREET, TUNAPUNA TRINIDAD, W.I.

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ELEKTRA
SPK
STEREO
33 1/3 RPM
0-66927
A SIDE
℗ 1984 Elektra/
Asylum Records
MFG. BY ELEKTRA, ASYLUM, NONESUCH RECORDS
NEW YORK, NEW YORK 10019
WARNER COMMUNICATIONS INC


ELEKTRA
SPK
STEREO
33 1/3 RPM
0-66727
B SIDE
MFG. BY ELEKTRA/ASYLUM/NONESUCH RECORDS
A WARNER COMMUNICATIONS, INC



℗ 1986 ICEBERGG RECORDS
207 East Buffalo Street • Suite 501 • Milwaukee • Wisconsin • 53202
© 1986 Elliot Pilshaw

ELLIOT PILSHAW

Feels Like Home

ICE1106
STEREO
SIDE 1

1. **This Time** (3.36)
   Thomas F Megan
2. **First Psalm** (3:55)
   Gary Lapow (Springboard Music—ASCAP)
3. **That Smile** (3:08)
   John Bucchino (Art Food Music)
4. **Matelot** (4:00)
   Noel Coward (Chappell & Co., Ltd.)
5. **While Walking** (4:00)
   Willie Sordill (Folkstream Music—BMI)
6. **It Feels Like Home** (3:13)
   John Bucchino (Art Food Music)



℗ 1986 ICEBERGG RECORDS

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© 1986 Elliot Pilshaw

ELLIOT PILSHAW

Feels Like Home

ICE1106
STEREO
SIDE 2

1. **Who Have You Loved Today** (2:50)
   Ray Scantlin (Raybaby Music—ASCAP)
2. **Sit With Me** (4:06)
   Holly Near/Adrienne Torf (Hereford Music—ASCAP)
3. **Walls To Roses** (3:00)
   Jeff Langley (Hereford Music—ASCAP)
4. **A Song For You** (2:55)
   Holly Near/Jeff Langley (Hereford Music—ASCAP)
5. **We're Not Alone** (4:27)
   Holly Near (Hereford Music—ASCAP)
6. **You Are Poetry** (2:57)
   Ray Scantlin (Raybaby Music—ASCAP)


COLUMBIA
ROBERT LAMM
SKINNY BOY
SIDE ONE
AL 33095
1 TEMPORARY JONES
R. Lam
2 LOVE SONG
3. CRAZY WAY TO SPEND
4 UNTIL THE TIME RUNS
5 SKINNY BOY
® "COLUMBIA", MARCAS REG.


COLUMBIA
ROBERT LAMM
SKINNY BOY
SIDE TWO
BL 33085
1 ONE STEP FORWARD
TWO STEPS BACK
2 FREE
3 SOME
4 A LIFETIME WE
5 CITY LIVING
® COLUMBIA MARCAS REG.



THE ROCHES/ANOTHER WORLD

*Produced by Edd Kalehoff & Howard Lindeman
for Edd Kalehoff Productions
**Produced by Carter Cathcart & the Roches
***Produced by Richard Gottehrer

1-25321

1

1.	**LOVE RADIATES AROUND*** (Mark Johnson) Cold Weather Music BMI	4:46
2.	**ANOTHER WORLD**** (Maggie, Terre & Suzzy Roche) DeShufflin Inc ASCAP	3:16
3.	**COME SOFTLY TO ME***** (Gary Troxel/Gretchen Christopher/Barbara Ellis) CBS Unart Catalog Inc. BMI	2:56
4.	**MISSING*** (David Roche) DeShufflin Inc ASCAP	4:02
5.	**FACE DOWN AT FOLK CITY***** (Maggie, Terre & Suzzy Roche) DeShufflin Inc. ASCAP	4:06

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℗ 1985 Warner Bros. Records Inc. for the U.S



THE ROCHES/ANOTHER WORLD

*Produced by Edd Kalehoff & Howard Lindeman
for Edd Kalehoff Productions
**Produced by Richard Gottehrer

1-25321

2

1.	**THE ANGRY ANGRY MAN*** (Terre & Suzzy Roche)	3:38
2.	**WEEDED OUT**** (Maggie, Terre & Suzzy Roche)	3:47
3.	**OLDER GIRLS**** (Terre & Suzzy Roche)	2:55
4.	**LOVE TO SEE YOU**** (Suzzy Roche)	4:20
5.	**GIMME A SLICE*** (Maggie & Terre Roche)	3:28

DeShufflin Inc ASCAP
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fleetwood

1972
WORLD SENIOR CHAMPIONSHIP

SIDE ONE
STEREO

FCLP 2344
VOL. II

THE HAWTHORNE CABALLEROS

THE READING BUCCANEERS

fleetwood

1972
WORLD SENIOR CHAMPIONSHIP

SIDE TWO
STEREO

FCLP 2344
VOL. II

THE N.Y. SUNRISERS

THE MATADORS

★NSYNC

Girlfriend

STEREO
33 1/3 RPM

Side A
JDAB-40007-1
FOR PROMOTIONAL
USE ONLY

1. The Neptunes Remix featuring Nelly 4:43
2. The Neptunes Remix featuring Nelly-Instrumental 4:43

(J. Timberlake/C. Hugo/P. Williams) *Tennman Tunes(adm. by Zomba Enterprises Inc.) /EMI April Music, Inc. o/b/o itself and Chase Chad Music (ASCAP)/EMI Blackwood Music Inc. o/b/o/ itself and Waters Of Nazareth (BMI)*

Remix produced by The Neptunes.
Pharrell Williams of N.E.R.D. appears courtesy of Virgin Records America, Inc.
Nelly appears courtesy of Fo' Reel Entertainment/Universal Records
Mastered by Chaz Harper at Battery Mastering, NYC
Exclusive Management by Johnny Wright for Wright Entertainment Group

Album Version of *"Girlfriend"* from ★NSYNC's *Celebrity* (01241-41758-2/4) available on Jive discs & tapes

www.nsync.com www.nsync-world.com www.jiverecords.com
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ZOMBA RECORDING CORPORATION
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★NSYNC

Girlfriend

STEREO
33 1/3 RPM

Side B
JDAB-40007-1
FOR PROMOTIONAL
USE ONLY

1. Album Version 4:13
2. Album Version-Instrumental 4:11

(J. Timberlake/C. Hugo/P. Williams) *Tennman Tunes(adm. by Zomba Enterprises Inc.) /EMI April Music, Inc. o/b/o itself and Chase Chad Music (ASCAP)/EMI Blackwood Music Inc. o/b/o/ itself and Waters Of Nazareth (BMI)*

Produced by The Neptunes.
Pharrell Williams of N.E.R.D. appears courtesy of Virgin Records America, Inc.

Mastered by Chaz Harper at Battery Mastering, NYC
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Album Version of *"Girlfriend"* from ★NSYNC's *Celebrity* (01241-41758-2/4) available on Jive discs & tapes

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STREET TRACKS VOL.

51

*** CONTAINS EXPLICIT LYRICS**

A

*Wyclef Jean
"PERFECT GENTLEMAN"
BPM 135.9
Time: 6:14

Co-Ed
"SUMTHIN' ON YOU"
BPM 101.9
Time: 5:56

B

Tyrese
"I LIKE THEM GIRLS"
BPM 89.9
Time: 5:21

Amanda
"EVERYBODY DOESN'T"
BPM 95.6
Time: 5:11

QB'S Finest feat. Nas
"OOCHIE WALLY"
BPM 93.9
Time: 5:17

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STREET TRACKS

*Wyclef Jean
"PERFECT GENTLEMAN"

BPM 135.9 / Time: 6:14

Intro: 32 (:20) Break: 32 (4:21) Outro: 32/32 (5:48)

Digital Mix by Keoni Wood

Courtesy of Columbia Records

Thanks to David Jurman at Columbia

#51
SIDE A
33 RPM

Co-Ed
"SUMTHIN' ON YOU"

* Contains Explicit Lyrics

BPM 101.9 / Time: 5:56

Intro: 32 (:00) Break: 32 (4:03) Outro: 32 (5:37)

Digital Mix by Matt "The Bratt" Derrick

Courtesy of Universal Records

Thanks to David Nathan at Universal

Director of Programing: Matt "The Bratt" Derrick

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STREET TRACKS

Tyrese

"I LIKE THEM GIRLS"

BPM 89.9 / Time 5:21

Intro: 32/32 (:00) Break: 32 (3:44) Outro: 32 (4:58)

Digital Mix by DJ Lucky

Courtesy of RCA Records

Thanks to Vince DeGeorgio at RCA

Amanda

"EVERYBODY DOESN'T"

BPM 95.6 / Time: 5:11

Intro: 32 (:00) Break: NO BREAK Outro: 32 (4:51)

Digital Mix by Matt "The Bratt" Derrick

Courtesy of Maverick Records

Thanks to Tommy Nappi at Maverick

#51

SIDE B

33 RPM

* Contains Explicit Lyrics

QB's Finest feat. Nas "OOCHIE WALLY"

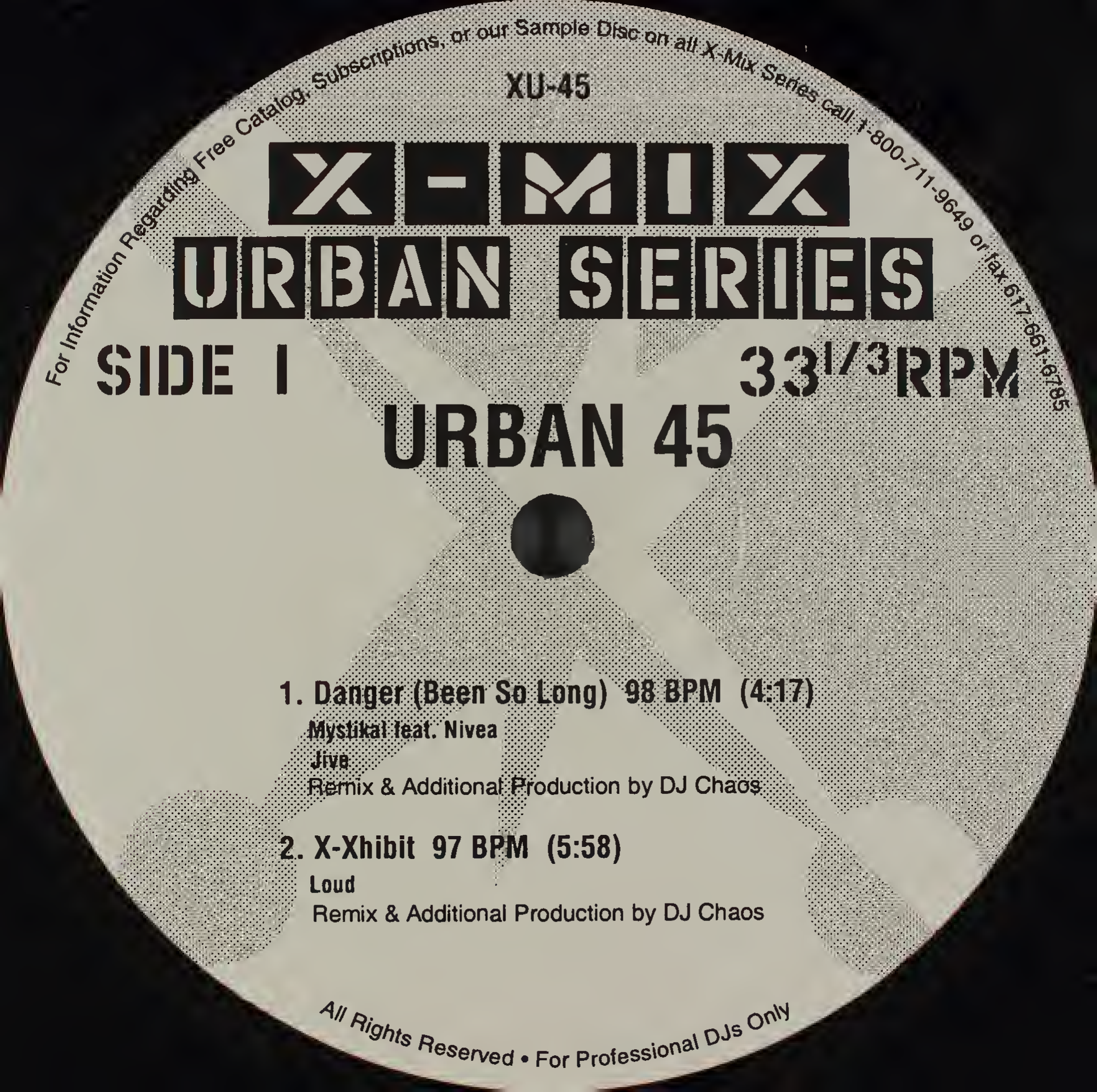
BPM 93.9 / Time: 5:17

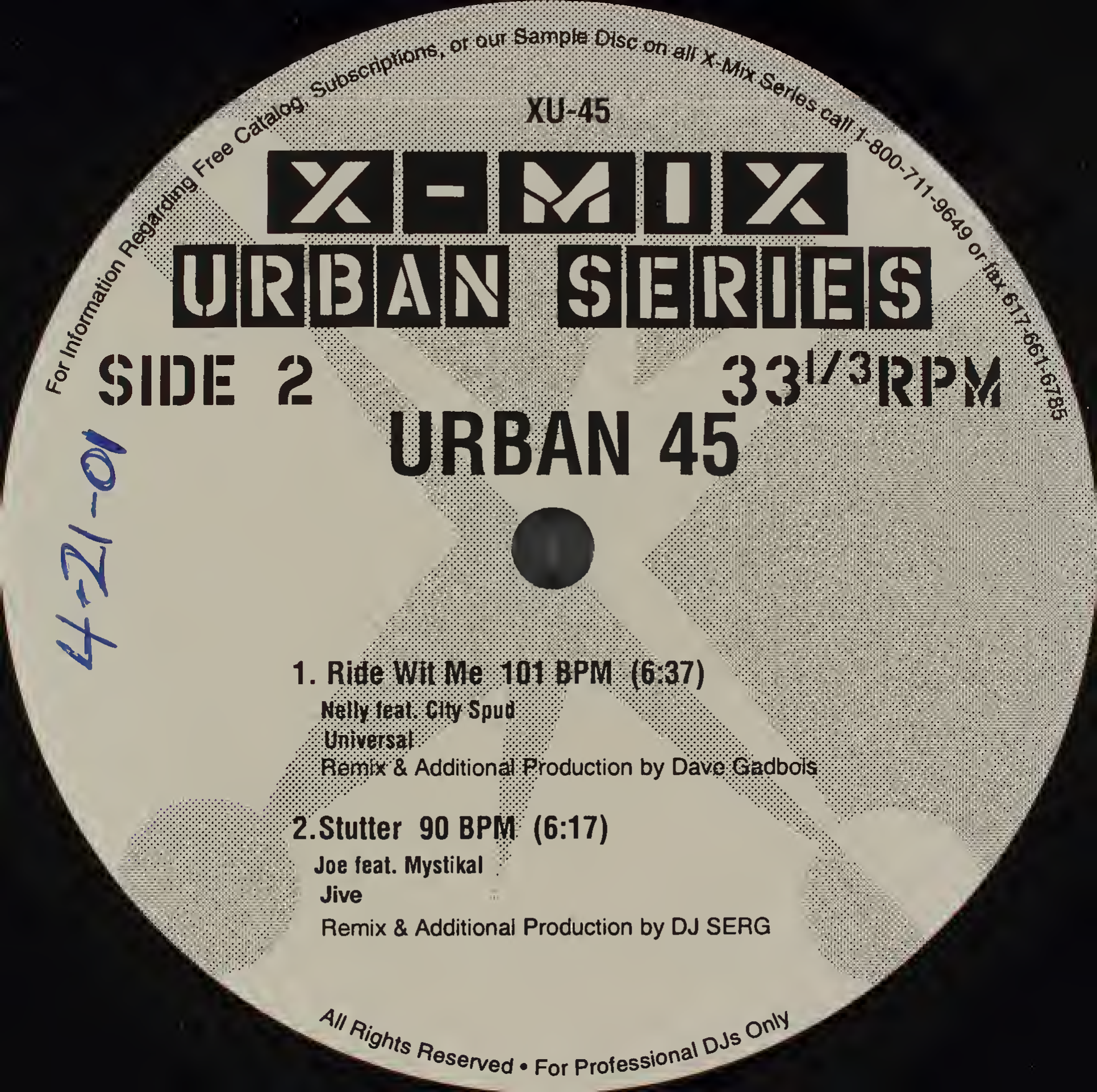
Intro: 32 (:00) Break: 32 (3:02) Outro: 32 (4:56)

Digital Remix by DJ Wicked (aka Joe Miranda)

Courtesy of Columbia Records / Thanks to Dave Jurman at Columbia

Director of Programming Matt "The Bratt" Derrick


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XU-45
X-MIX
URBAN SERIES
SIDE 1
33 1/3 RPM
URBAN 45
1. Danger (Been So Long) 98 BPM (4:17)
Mystikal feat. Nivea
Jive
Remix & Additional Production by DJ Chaos
2. X-Xhibit 97 BPM (5:58)
Loud
Remix & Additional Production by DJ Chaos
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XU-45
X-MIX
URBAN SERIES
SIDE 2
33 1/3 RPM
URBAN 45
4-21-01
1. Ride Wit Me 101 BPM (6:37)
Nelly feat. City Spud
Universal
Remix & Additional Production by Dave Gadbois
2. Stutter 90 BPM (6:17)
Joe feat. Mystikal
Jive
Remix & Additional Production by DJ SERG
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XUMW-5
DISC ONE
X-MIX
URBAN SERIES
SIDE I
33 1/3 RPM
X-MIX URBAN MOST WANTED volume 5
1. Feelin' So Good 108 BPM (5:11)
Jennifer Lopez, Work
Remix & Additional Production by J.D. Menard & Jason Racicot**
2. Ryde Or Die, Chick 95 BPM (5:33)
The Lox feat. Timbaland & Eve, Interscope
Remix & Additional Production by DJ Soulseeka**
**Previously Unreleased Remix
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XUMW-5

DISC ONE

X-MIX

URBAN SERIES

SIDE 2 — 33 1/3 RPM

X-MIX URBAN MOST WANTED volume 5

1. Hot Boyz 81 BPM (4:44)

Missy Elliott, *Interscope*

Remix & Additional Production by Steve Dupont**

2. Love Me Now 101 BPM (5:03)

Beenie Man feat. Wyclef Jean, *Virgin*

Remix & Additional Production by Ryan Foley**

**Previously Unreleased Remix

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XUMW-5

DISC TWO

X-MIX URBAN SERIES

SIDE 1 — 33 1/3 RPM

X-MIX URBAN MOST WANTED volume 5

1. So Sweet* 101 BPM (4:55)

Brooke Russell, *Edel*

Total Reconstruction by DJ SERG

2. You Can Do It 100 BPM (5:23)

Ice Cube, *Priority*

Remix & Additional Production by DJ Soulseeka**

*Total Reconstruction from the Acapella

**Previously Unreleased Remix

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XUMW-5

DISC TWO

X-MIX

URBAN SERIES

SIDE 2 — 33 1/3 RPM

X-MIX URBAN MOST WANTED volume 5

1. Shy Guy 94 BPM (5:09)

Diana King, *Work*

Remix & Additional Production by Roonie G.

2. Jackin' Beats* 99 BPM (6:53)

Total Reconstruction by DJ Chaos**

*Total Reconstruction from the Acapella

**Previously Unreleased Remix

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Sonny Spoon

The Arrival

Dollyhood RECORDS

STREET
Side A

1. The Game *(Feat. Lil-C, Young Jeezy)*
2. Cartell Connection
3. Tonight *(Feat. Lil-C, Traxskee)*

Dollyhood Records
478-477-9900

Sonny Spoon

The Arrival

Dollyhood RECORDS



RADIO
Side B

1. The Game *(Feat. Lil-C, Young Jeezy)*
2. Cartell Connection
3. Tonight *(Feat. Lil-C, Traxskee)*

Dollyhood Records
478-477-9900

HOT SH#%!

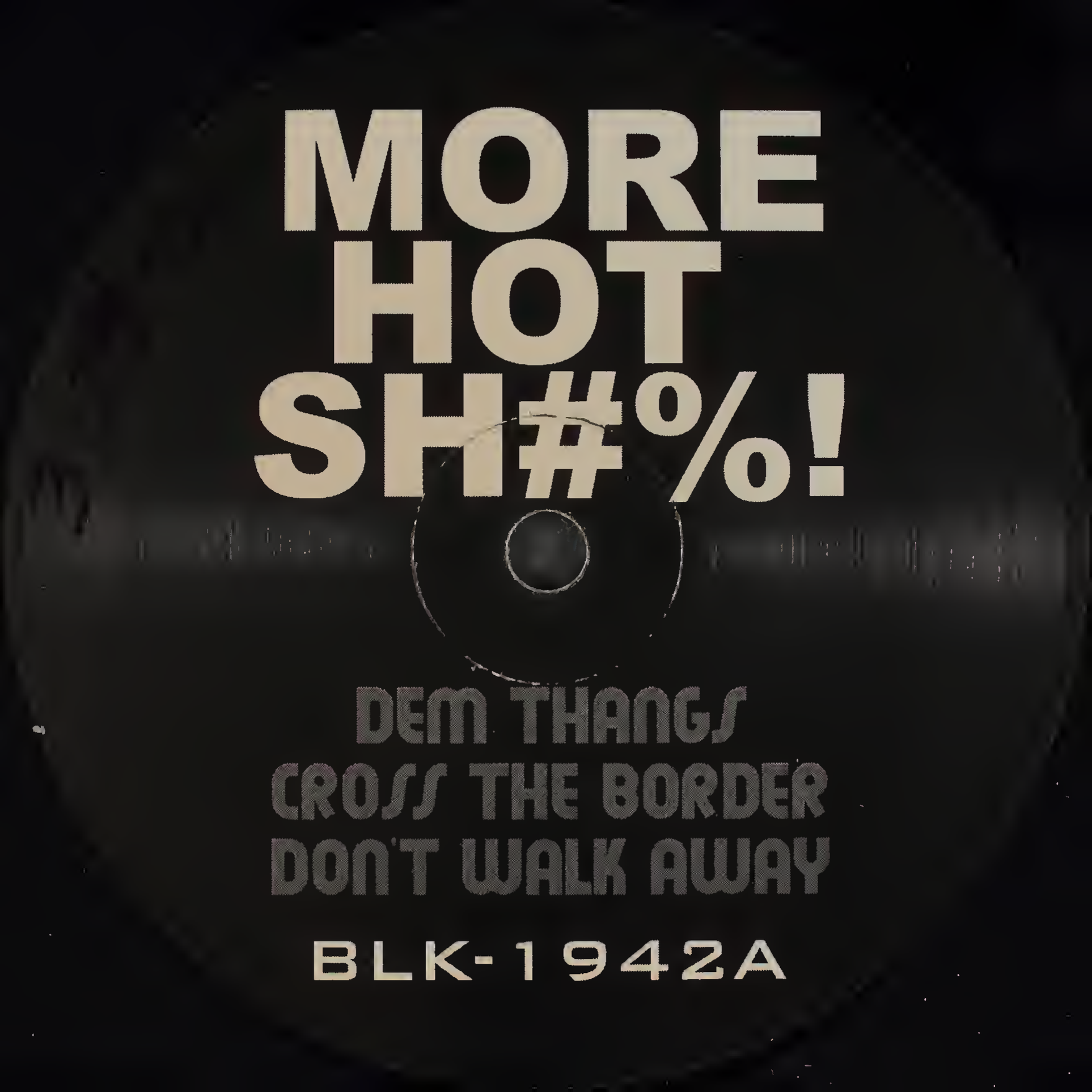


BLK-10362A

HOT SH#%!

WE LOVE THEM HOES
THAS COOL
SOUTHERN HOSPITALITY

BLK-10362B


MORE
HOT
SH#%!
DEM THANGS
CROSS THE BORDER
DON'T WALK AWAY
BLK-1942A


MORE
HOT
SH#%!
LAY LOW
LIKE A FEATHER
CALM DOWN
BLK-1942B

ARTISTIC RECORDS

45 R.P.M.

Prod. & Arr. By:
"Jimi" &
Carlton Hines for
Artistic Productions
12 Spinners Lane,
Maverley P.A.
Jamaica, W.I.
Tel: 925-1536



(P) (C) 1991
PRS.

Distributed By:
Owaiz Record Dist.
218–04 13[illegible]th Rd.,
Laurelton,
N.Y. 11413
Phone: 718-7237126

NAA LEF THE DANCE

(C. HINES)

Gregory Isaacs

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ARTISTIC RECORDS

45 R.P.M.

Prod. & Arr. By:
"Jimi" &
Carlton Hines for
Artistic Productions
12 Spinners Lane,
Maverley P.A.
Jamaica, W.I.
Tel: 925-1536

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ARTISTIC RECORDS

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PRS.

45 R.P.M.

Prod. & Arr. By:
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Artistic Productions
12 Spinners Lane,
Maverley P.A.
Jamaica, W.I.
Tel: 925-1536

Distributed By:
Owahz Record Dist.
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Laurelton,
N.Y. 11413
Phone: 718-723-7126

GOD GOOD

(E. BROWN)

Cobra

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ARTISTIC RECORDS

45 R.P.M.

Prod. & Arr. By:
"Jimi" &
Carlton Hines for
Artistic Productions
12 Spinners Lane,
Maverley P.A.
Jamaica, W.I.
Tel: 925-1536



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ARTISTIC RECORDS

45 R.P.M.

Prod. & Arr. By:
"Jinsi" &
Carlton Hines for
Artistic Productions
12 Spinners Lane,
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Jamaica, W.I.
Tel: 925-1536

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PRS.

Distributed By:
Owahz Record Dist.
218-04 134th Rd.,
Laurelton,
N.Y. 11413
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GUN TALK

(E. BROWN)

Cobra

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ARTISTIC RECORDS

45 R.P.M.

Prod. & Arr. By:
"Jimi" &
Carlton Hines for
Artistic Productions
12 Spinners Lane,
Maverley P.A.
Jamaica, W.I.
Tel: 925-1536

(P) (C) 1991
PRS.

Distributed By:
Owahz Record Dist.
218–04 134th Rd.,
Laurelton,
N.Y. 11413
Phone: 718-7237126

VERSION

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WINSTON FINCH

VINTAGE WINE

(K. SALMON)

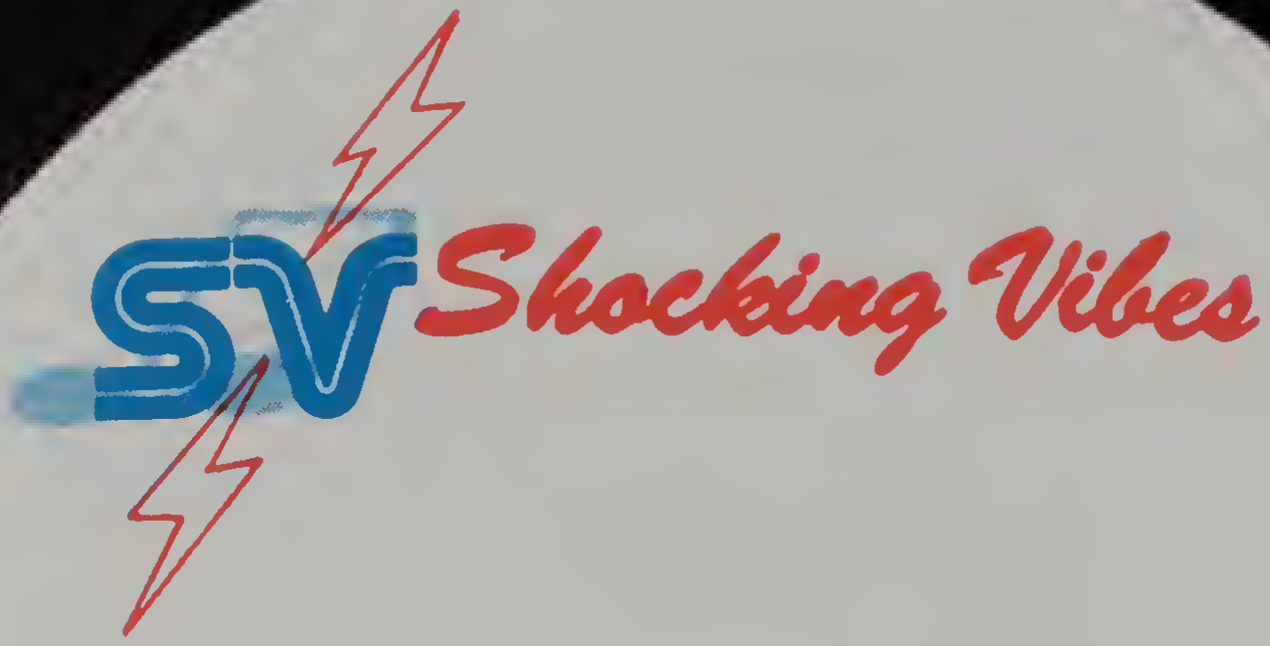
RECORDED, PRODUCED AND MIXED BY NATTY JAMES
EXECUTIVE PRODUCER SHARON WALTERS
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STEREO
33⅓ RPM

SIDE A
CONQ. 338131
TIME 5:05

CONQUERING
RECORDS


NATTY JAMES
I'VE GOT SUNSHINE
(E. JAMES)
PRODUCED AND MIXED BY NATTY JAMES
© © 1980 PUB COMO MUSIC (ASCAP)
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STEREO
33⅓ RPM
SIDE B
COMO. 338130
TIME 4:55
CONQUERING
RECORDS



SIDE A
SV-148

Distributed by:
GERMAIN MUSIC
16155 S.W. 117th Ave. B-22
MIAMI, FL 33177
Tel.: (305) 378-2407 /
(305) 378-6770
Nat'l. (800) 473-6770
Fax: (305) 378-2408

DEM A EVIL

(C. Hylton/D. Parkes)

GHOST/GENERAL B

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Fax: (305) 378-2408

SIDE B
SV-148

BUICK SKYLARK
(O. Morrison)
ROUNDHEAD

VERSION/ MILLINEUM MUCKY MIX
SLY DUNBAR (O.D)/ STEVEN MARSDEN
MIXED BY
COLLIN "BULBY" YORK

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Shocking Vibes

SIDE A
SV-147

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CAMRY

(M.Davy/D. Foster)

POWER MAN/
DELLY RANKS

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SIDE B
SV-147

HAIL UP
(M. Wolfe/S. Goss)
STEFFIE D

VERSION/ MILLINEUM MUCKY MIX
SLY DUNBAR (O.D)/ STEVEN MARSDEN
MIXED BY
COLLIN "BULBY" YORK

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John Elwart

MADE IT-

..IN THE C.I.A.:.

JE5250
45rpm

time 3:35 1 vocal
2 instrumental
total time 7:10

©℗ 1985 John Elwart

Elwart *MUSIC*

mixed by
Bruce Ablin

BEIN' A DETECTIVE

time 3:40
1 vocal
2 instrumental

JE 10-4
45rpm



℗ © 1985 John Elwart

Elwart MUSIC BMI

John Elwart

total time 7:20

mixed by
Bruce Ablin

HAHNEMANN

medi disc

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NUMBER EIGHT

PYELONEPHRITIS

ETIOLOGY AND PATHOPHYSIOLOGY

GADDO ONESTI, M.D.

DIAGNOSIS AND TREATMENT

CHARLES D. SWARTZ, M.D.

MD-865-A

HAHNEMANN

medi disc

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NUMBER EIGHT

PYELONEPHRITIS

QUESTION AND ANSWER

SESSION

MD-865-B

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NUMBER FIVE

GALLBLADDER DISEASE

MEDICAL ASPECTS
EDWIN POLISH, M.D.

SURGICAL ASPECTS
CHARLES C. WOLFERTH, M.D.

MD-565-A

HAHNEMANN

medi disc

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NUMBER FIVE

GALLBLADDER DISEASE

QUESTION AND ANSWER

SESSION

MD-565-B

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NUMBER ONE

RHEUMATIC FEVER

CURRENT CONCEPTS

JOSEPH URICCHIO, M.D.

DIAGNOSIS AND AUSCULTATORY FINDINGS

DANIEL MASON, M.D.

TREATMENT AND PROGNOSIS

JEROME A. HUBSHER, M.D.

MD-165-A

HAHNEMANN

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NUMBER ONE

RHEUMATIC FEVER

QUESTION AND ANSWER

SESSION

MD-165-B

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NUMBER ELEVEN

JAUNDICE IN THE NEWBORN

DIFFERENTIAL DIAGNOSIS
MARTIN BAREN, M.D.

MANAGEMENT
GERALD M. FENDRICK, M.D.

MD-1165-A

HAHNEMANN

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NUMBER ELEVEN

JAUNDICE IN THE NEWBORN

QUESTION AND ANSWER

SESSION

MD-1165-B

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NUMBER TWO

RHEUMATIC MITRAL STENOSIS

PATHOPHYSIOLOGY

SHELDON R. BENDER, M.D.

CLINICAL CORRELATION

BERNARD SEGAL, M.D.

SURGICAL THERAPY

G. BLANCO, M.D.

MD-265-A

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NUMBER TWO

RHEUMATIC MITRAL STENOSIS

QUESTION AND ANSWER

SESSION

MD-265-B

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NUMBER SIX

CIRRHOSIS OF THE LIVER

ETIOLOGY AND PATHOPHYSIOLOGY

FRANCIS NASO, M.D.

MANAGEMENT

JOSEPH GAMBESCIA, M.D.

MD-665-A

HAHNEMANN

medi disc

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NUMBER SIX

CIRRHOSIS OF THE LIVER

QUESTION AND ANSWER

SESSION

MD-665-B

COLUMBIA

MASTERWORKS

HEART RECORDINGS

(A group of auscultatory findings with suggestions to help in self training)

by GEORGE DAVID GECKELER, M. D.

KL 4976

NONBREAKABLE

SIDE 1

(XED 456-1A)

LISTEN FOR ONLY ONE THING

AT A TIME

LP

COLUMBIA

MASTERWORKS

HEART RECORDINGS

(A group of auscultatory findings with suggestions to help in self training)

by GEORGE DAVID GECKELER, M. D.

KL 4976

NONBREAKABLE

SIDE 2

(XED 457-1A)

LISTEN FOR ONLY ONE THING

AT A TIME

LP


SONG OF A GIRL
BIBLE




MERCURY
GOLDEN BOY
QUINCY JONES
And His Orchestra
Side 1
MONAURAL
MG-20938
1. THEME FROM GOLDEN BOY
(From the Musical Production
"Golden Boy") - 2:47
(String Version)
2. THE WITCHING HOUR - 3:40
3. SEAWEED - 2:24
4. GOLDEN BOY - 3:10
5. DJANGO - 4:58
VENDOR: MERCURY RECORD CORPORATION


MERCURY
®
GOLDEN BOY
QUINCY JONES
And His Orchestra
Side 2
MONAURAL
MG-20938
1. SOUL SERENADE - 3:44
2. THEME FROM GOLDEN BOY (From the Musical Production "Golden Boy") - 3:54 (Big Band Version)
3. HARD DAY'S NIGHT - 3:24
4. THE SIDEWINDER - 3:40
5. THE MIDNIGHT SUN WILL NEVER SET - 3:08
VENDOR: MERCURY RECORD CORPORATION


MAL & VAL
BRONZE, SILVER & GOLD
(function — stoddard — nately)
linchris music (bmi) engineered by paul ray
produced by function — stoddard — nately
OR103A
33 1/3 RPM
1. (THE WHOLE THING) 6:10
ORBIT RECORDS
ORBIT AIRWAVES
p & c 1984


MAL & VAL
BRONZE, SILVER & GOLD
(function — stoddard — nately)
linchris music (bmi) engineered by paul ray
produced by function — stoddard — nately
OR103B
33 1/3 RPM
1. (THE SHORTIE) 4:12
2. (MEED 'JUM) 5:17
ORBIT RECORDS
ORBIT AIRWAVES
p & c 1984

CUT THE ARMS OFF YOUR FATHERS



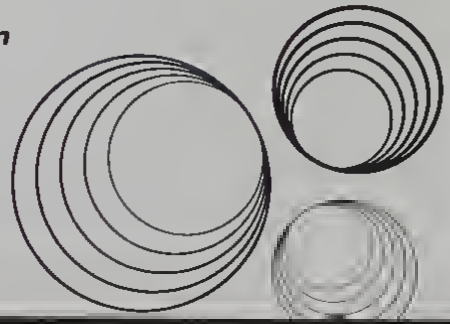


http://www.phattphunk.com

"Dreamcatcher"

w/tea freaks milk & two sugars mix

presented by Dave Ralph



dj eyal

dj eyal: pp027



side a
"dreamcatcher"
(9:00m)

side b
"dreamcatcher"
-tea freaks milk & two sugars mix
presented by Dave Ralph
(9:13m)

written & produced by: DJ Eyal
recorded & mixed @ the bomb shelter studio - global energy musik
contact:(818) 780-4981
additional production & remix by: Dave Ralph, James Robson, Sean O'Niel @ Blue

Stereo
33 1/3rpm

dj eyal: pp027


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DWIGHT YOAKAM
BUENAS NOCHES FROM A LONELY ROOM
PRODUCED BY PETE ANDERSON

REPRISE

1-25749

1

NASHVILLE

1.	I GOT YOU	3:25
2.	ONE MORE NAME	3:05
3.	WHAT I DON'T KNOW	3:48
4.	HOME OF THE BLUES (Johnny Cash/Glenn Douglas/ Lillie McAlpine) Hi-Lo Music BMI	2:53
5.	BUENAS NOCHES FROM A LONELY ROOM (SHE WORE RED DRESSES)	4:32

All songs written by Dwight Yoakam and published by Coal Dust West Music BMI except as indicated

℗ 1988 Reprise Records for the U.S.



DWIGHT YOAKAM
BUENAS NOCHES FROM A LONELY ROOM
PRODUCED BY PETE ANDERSON

REPRISE

1-25749

2

NASHVILLE

1.	**I HEAR YOU KNOCKIN'** (J.D. Miller) Excellorec Music BMI	2:10
2.	**I SANG DIXIE**	3:50
3.	**STREETS OF BAKERSFIELD** (Homer Joy) Tree Pub. Co. Inc. BMI	2:49
4.	**FLOYD COUNTY**	2:58
5.	**SEND ME THE PILLOW** (Hank Locklin) Acuff Rose Publications, Inc. BMI	3:02
6.	**HOLD ON TO GOD**	3:13

All songs written by Dwight Yoakam and published by Coal Dust West Music BMI except as indicated

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SONNY STITT/ BENNIE GREEN MY MAIN MAN

Side One
RR4S-2439

CADET®

#13436
STEREO

FLAME AND FROST
(Esmond Edwards: Discus Music Corp.-BMI)

LET'S PLAY CHESS
(Sonny Stitt: Arc Music Corp.-BMI)

DOUBLE DIP
(Sonny Stitt & Bennie Green
Arc Music Corp.-BMI)

OUR DAY WILL COME
(Gorson & Hilliard:
Rosewood-Day-Hilliard - ASCAP)

A DIVISION OF ALL PLATINUM RECORD GROUP

LPS-744



SONNY STITT/ BENNIE GREEN MY MAIN MAN

Side Two
RR4S-2440

CADET®

#13437
STEREO

MY MAIN MAN
(Sonny Stitt & Bennie Green:
Arc Music Corp.-BMI)

THE NIGHT HAS A THOUSAND EYES
(Vic Mizzy & Irving Taylor:
Isham Jones Music - ASCAP)

BROILIN'
(Sonny Stitt & Bennie Green:
Arc Music Corp.-BMI)

A DIVISION OF ALL PLATINUM RECORD GROUP

LPS-744



Chancy Records

International

Side 1
Stereo

CRI 1248
33⅓ RPM

YOU - YOU - YOU

(Tabou-Combo, T. Bernfeld, Brad Baker)

Tabou-Combo
SUPERSTARS

Produced by: Tabou-Combo
Arranged by: Brad Baker

DISTRIBUTED BY CHANCY RECORDS, INTERNATIONAL

Chancy Records

International

Side 2
Stereo

CRI 1248
33⅓ RPM

YOU - YOU - YOU (Instrumental)

(Tabou-Combo, T. Bernfeld, Brad Baker)

Tabou-Combo
SUPERSTARS

Produced by: Tabou-Combo
Arranged by: Brad Baker

DISTRIBUTED BY CHANCY RECORDS, INTERNATIONAL


COLUMBIA
DEMONSTRATION
NOT FOR SALE
ANOTHER DAY
IN THE BIG WORLD
1. WHAM! - WAKE ME UP BEFORE YOU
GO-GO 3:5
AS 1949
XSM 173040
SIDE 1
℗ 1984 CBS Inc
2. EUROGLIDERS - ANOTHER DAY IN THE BIG
WORLD* 3:02
3. ROMEO VOID - BILLY'S BIRTHDAY 4:09
4. RED ROCKERS - BLOOD FROM A STONE 3:58
5. DAVE EDMUNDS - STEEL CLAW**
4.18
6. BANGLES - JAMES 3:33
* ℗ 1984 Nostata Pty Limited
** ℗ 1984 Dove Edmunds Productions
Limited


COLUMBIA
DEMONSTRATION
NOT FOR SALE
ANOTHER DAY
IN THE BIG WORLD
1. ROMEO VOID - OUT ON MY OWN 3:50
AS 1949
XSM 173041
SIDE 2
℗ 1984 CBS Inc
2. EUROGLIDERS - HEAVEN (MUST BE THERE)* 3:43
3. RED ROCKERS - JUST LIKE YOU 4:30
4. DAVE EDMUNDS - SOMETHING ABOUT YOU** 2:56
5. IAM SIAM - TALK TO ME (I CAN HEAR YOU NOW) 5:25
6. BANGLES - GOING DOWN TO LIVERPOOL 3:36
*℗ 1984 Nostata Pty Limited
**℗ 1984 Dave Edmunds Productions Limited


wea
45 RPM
Produced by
Peter Walsh
Warner Bros.
Music Ltd.
Manufactured
in the UK
X8643(T)
(248643-0)
X8643(T) A
℗ 1986 WEA
Musik GmbH
SIDE ONE
STEREO
UNIVERSAL DADDY
(Gold/Lloyd/Echolette) From the album
240948-1 AFTERNOONS IN UTOPIA
ALPHAVILLE
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wea

45 RPM

Produced by
Alphaville

Warner Bros.
Music Ltd.

Manufactured
in the UK



X8643(T)

(248643-0)
X8643(T) B

℗ 1986 WEA
Musik GmbH

SIDE TWO
STEREO

NEXT GENERATION

(Gold/Lloyd/Echolette/Ryan)

ALPHAVILLE

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21 RECORDS
ALVIN LEE
STEREO
33 1/3 RPM
PR 918
A SIDE
FM
Flight Music
Amor
Records, Inc.
DETROIT DIESEL
VOCAL/4:45
(A. Lee, S. Gould) Space Songs Ltd., PRS,
administered by WB Music Corp., ASCAP
ST-PR-49786-SP
Produced by Alvin Lee for Space Productions
Recorded at Space Studios, Buckinghamshire
From 21 Records LP 90517 - "DETROIT DIESEL"
℗ 1986 21 RECORDS
a 21/Amor company
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ATLANTIC RECORDING CORP. 75 ROCKEFELLER PLAZA, N.Y. N.Y.
A WARNER COMMUNICATIONS COMPANY

KING PLEASURE SINGS

PRLP-7128
SIDE 1
HIGH FIDELITY



PRESTIGE

1. RED TOP (Hampton-Kynard)
2. JUMPIN' WITH SYMPHONY SID (Young-Pleasure)
3. SOMETIMES I'M HAPPY (Youmans-Caesar)
4. THIS IS ALWAYS (Gordon-Warren)
5. WHAT CAN I SAY DEAR (Lyman-Donaldson)
6. DON'T GET SCARED
(Getz-Pleasure-Hendriks)

PRESTIGE RECORDS INC., 203 S. WASHINGTON AVE., BERGENFIELD, N. J.

KING PLEASURE SINGS

1. PARKER'S MOOD (Parker-Pleasure)
2. I'M GONE (Jones-Pleasure)

PRLP-7128
SIDE 2
HIGH FIDELITY



PRESTIGE

ANNIE ROSS SINGS

3. TWISTED (Ross-Gray-Prestige Music-BMI)
4. FARMER'S MARKET (Farmer-Ross-Prestige Music-BMI)
5. THE TIME WAS RIGHT (Ross-Prestige Music-BMI)
6. ANNIE'S LAMENT (Ross-Prestige Music-BMI)

PRESTIGE RECORDS INC., 203 S. WASHINGTON AVE., BERGENFIELD, N. J.

45 RPM

MIC 61412 ·

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MARCA REG.
Capitol
RECORDS
MELBA MOORE
Produced by Keith Diamond for Rough Cut Productions, Inc.
1
SPRO-9500
99664B
I CAN'T BELIEVE IT (It's Over) (Extended Version)
(K. Diamond-L. Kirton)
Time—6:20
Willesden Music Inc./Zomba Enterprises Inc. BMI/ASCAP
(from the LP "READ MY LIPS" ST-12382)
45 RPM
NOT FOR SALE
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Capitol
REG U.S. PAT. OFF.
RECORDS

MELBA MOORE

Produced by Keith Diamond for Rough Cut Productions, Inc.

2

SPRO-9501
99664A

I CAN'T BELIEVE IT (It's Over) (Edit)

(K. Diamond-L. Kirton)
Time—4:07
Willesden Music Inc./Zomba Enterprises Inc.-BMI/ASCAP
(from the LP "READ MY LIPS" ST-12382)

45 RPM
NOT FOR SALE

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SV Shocking Vibes

SIDE A
SV-150



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SET SO

(W. Passley/R. Ledgister)

DEVONTE

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(305) 378-6770
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Fax: (305) 378-2408

SIDE B
SV-150

WUK HAR

(R. Campbell/W. Passley/
R. Ledgister/M. Cooke)

ALKATRAZ

Version/Craze
Firehouse Crew
Mixed by Collin "Bulby" York

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SIDE A
SV-149

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PROTECT ME

(M. Davis)

BEENIE MAN

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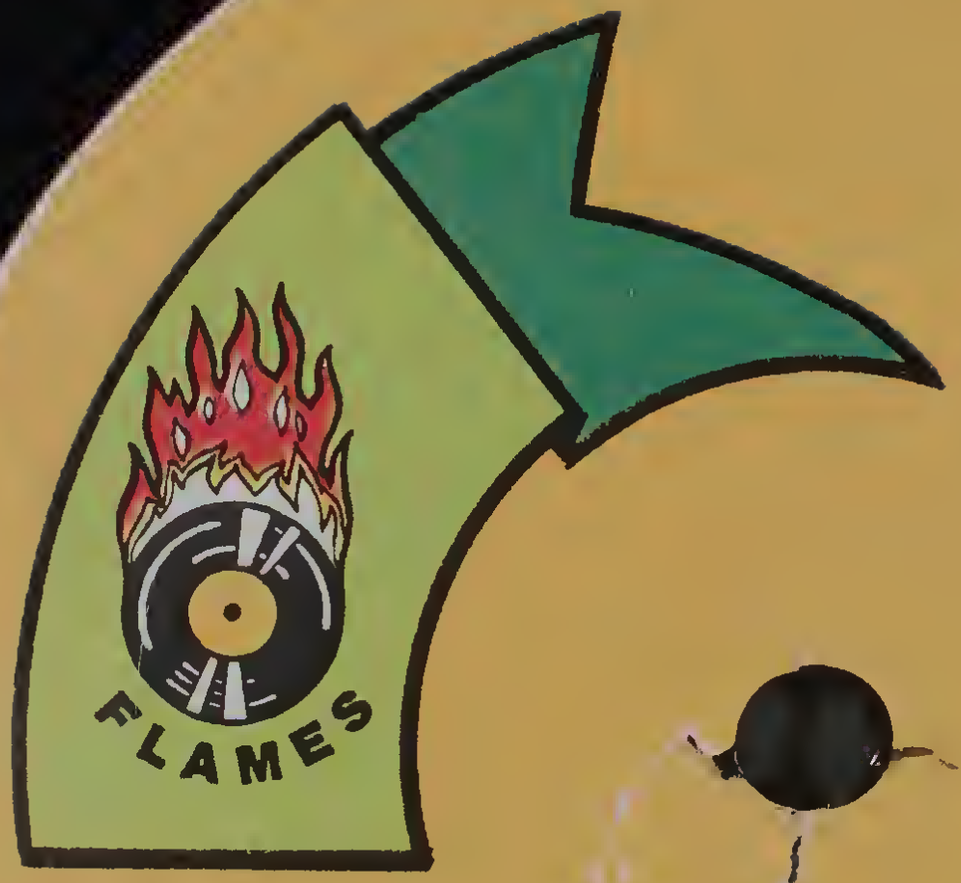
SIDE B
SV-149

VERSION/CRAZE

FIREHOUSE CREW

MIXED BY COLLIN "BULBY" YORK

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SIDE A
FL-008

EASY SKANKIN

STRAIGHT MIX

Dub Vox (B. Marley/Tony Rebel)

TONY REBEL, SUGAR BLACK, LEBANCULLE

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SIDE B
FL-008

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SEMI ACCAPELLA
Instrumental

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In Florida, 5893 S.W. 21st Street
W. Hollywood, FL 33023
Tel: (954) 966-4744 Fax: (954) 966-8766



0 54645-6350-1 1

Side A

Produced by:
Richard "Richie D" Martin

VPRD6350

TEASER

TANTO METRO & DEVONTE

(R. Martin)

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Side B

Produced by:
Richard "Richie D" Martin

VPRD6350

0 54645-6350-1 1

HARDER

SPRAGGA BENZ

(R. Martin and C. Grant)

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W. Hollywood, FL 33023
Tel: (954) 966-4744 Fax: (954) 966-8766
Side A
Produced by:
Richard "Richie D" Martin
VPRD6351
0 54645-6351-1 0
NYAM ME OUT
LEXXUS
(C. Palmer and R. Martin)
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Tel: (954) 966-4744 Fax: (954) 966-8766
Side B
Produced by:
Richard "Richie D" Martin
VPRD6351
0 54645-6351-1 0
WHAT A GAL!
DELLY RANKS FEAT. RIK ROK
(D. Foster, R. Ducent, N. Staff and R. Martin)
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SIDE ONE
VPRL6346
Prod. by
Chad "Goofy" Simpson
for Young Blood Prod.

WAH DIS FADA

(L. Dixon & C. Simpson)

Madd Anju

Pub. by STD Music
/ ASCAP

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In Florida, 5893 S.W. 21st Street
W. Hollywood, FL 33023
Tel: (954) 966-4744 Fax: (954) 966-8766
SIDE TWO
VPRL6346
Prod. by
Chad "Goofy" Simpson
for Young Blood Prod.
BUDDY SHE WANT
(W. Wilson & C. Simpson)
Red Rat
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EDGE RECORDS®
SIDE A
45 RPM
Time: 3:57
ED 7-010A
SA-0987GG01
Publisher:
BMI
"THERE'S SOMETHING ON YOUR MIND - 87"
(Big "J" McNeely)
BOBBY MARCHAN
Produced by Bobby Marchan & Willie Tee
Produced at Mass Records Productions
℗© 1987 Edge Record Company, Inc.
6464 Sunset Blvd. Suite 530
Hollywood, CA 90028


EDGE RECORDS®
SIDE B
45 RPM
Time: 3:18
ED 7-010B
SB-0987GG01
Publisher:
A. Naga Publishing
Co., Inc. BMI
"BOBBY MARCHAN'S RAP"
(Bobby Marchan)
BOBBY MARCHAN
Produced by Bobby Marchan & Willie Tee
Produced at Mass Records Productions
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Hollywood, CA 90028


Capitol
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NOT FOR SALE
STEREO
P-B-5224
S9 86 76 A
(from the LP "YOU AND I" ST-12256)
Jobete Music Co., Inc./Black Bull Music, Inc.-ASCAP
Intro.—:12
3:52
Produced & Arranged by O'Bryan
Executive Producer Don Cornelius
O'BRYAN
YOU AND I
(Stevie Wonder)
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Capitol MARCA REG.
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"WHAT DO YOU SEE IN HER?"
- R. Washington - T. Johnson -
S
KG
PLUG SIDE
VOA-4089
VM-01135
Perk's Music
(BMI)
(Intro. 0:13)
Time: 2:43
February, 1973
NOT FOR SALE
VOLT
HOT SAUCE
Produced by Irene Productions
℗ 1973 STAX RECORDS, INC.
Volt Records, A Division of Stax Records Inc., 98 North Avalon, Memphis, USA


"MAMA'S BABY
(DADDY'S MAYBE)"
- Bettye Crutcher -
S
K 6
VOA-4089
VM-01136
East/Memphis
Music Corp.
(BMI)
(Intro. 0:21)
Time: 3:15
February, 1973
NOT FOR SALE
VOLT
HOT SAUCE
Produced by Irene Productions
℗ 1973 STAX RECORDS, INC.
Volt Records, A Division of Stax Records Inc., 98 North Avalon, Memphis, USA


ANAHUAC
6331 Sta. Monica Bl.
Hollywood, CA 90038
ANC-1230
Tiempo 4:30
Balada
ESTEREO
45 RPM
℗1978
Anahuac Records
PETKO MUSIC
BMI
CARA DE ANGEL
Gabriel Garcia
LOS BONDADOSOS


ANAHUAC
6331 Sta. Monica Bl.
Hollywood, CA 90038
ANC-1230
Tiempo 3:35
Balada
ESTEREO
45 RPM
℗1982
Anahuac Records
PETKO MUSIC
BMI
OTRA VEZ HAS VUELTO A MI
Gabriel Garcia
LOS BONDADOSOS

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LOS BONDADOSOS

Lado A

PRS-90106

PROFONO INTERNACIONAL INC.

PROEDI/
MSQ INC.

45
R.P.M.
estereo
2:56

AMIGOS Y RIVALES

(Gabriel García)

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86

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LOS BONDADOSOS

Lado B

PRS-90106

45

R.P.M.

estereo

3:21

PROFONO INTERNACIONAL INC.

PROEDI/
MSQ INC.

COMO ME GUSTA QUERERTE

(Gabriel García)

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LOS BONDADOSOS

Lado A

PRS 90133

PROFONO INTERNACIONAL INC.

45

R.P.M.

estereo

3:27

PROEDI/
MSQ

PROPIEDAD PRIVADA

(G. Garcia)

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LOS BONDADOSOS

Lado B

PRS 90133

PROFONO INTERNACIONAL INC.

PROEDI/
MSQ



45
R.P.M.
estereo
2:46

UN BESITO PORQUE NOS QUEREMOS

(G. Garcia)

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LOS BONDADOSOS

Lado A

PRS 90226

PROFONO INTERNACIONAL INC.

45 R.P.M. estereo

3:00

PROEDI/MSQ, INC.

TU PEOR ES NADA

(Gabriel Garcia)

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LOS BONDADOSOS

Lado B

PROFONO INTERNACIONAL INC.

PROEDI/MSQ, INC.



PRS 90226

45 R.P.M.

estereo

4:14

DEJAME REHACER MI VIDA

(Gabriel Garcia)

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LOS BONDADOSOS

Lado A

PRS 90002

45 R.P.M. estereo

PROFONO INTERNACIONAL INC.

PROEDI/MSQ



SOLO CUANDO ESTOY CONTIGO

(Gabriel Garcia)

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LOS BONDADOSOS

Lado B

PRS 90002

PROFONO INTERNACIONAL INC.

PROEDI/MSQ



45 R.P.M. estereo

MIRA QUE CASUALIDAD

(Gabriel Garcia)

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LOS BONDADOSOS

PROFONO INTERNACIONAL INC.

LADO A

RIMO



45

R.P.M.

stereo

79-130

TU Y YO

(Gabriel Garcia)

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LOS BONDADOSOS

PROFONO INTERNACIONAL INC.

LADO B
RIMO



45
R.P.M.
stereo
79-130

JAMAS ME NIEGUES TU CARIÑO

(Gabriel Garcia)

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LOS BONDADOSOS

Lado A

PRS 90045

45

R.P.M.

estereo

3:25

PROFONO INTERNACIONAL INC.

PROEDI/
MSQ

JUGANDO CON LUMBRE

(Gabriel Garcia)

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LOS BONDADOSOS

Lado B

PRS 90045





45
R.P.M.
estereo

2:35

PROEDI/
MSQ

LINDA

(Gabriel Garcia)

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AUDIO
SPECIALTIES
RECORDING STUDIO

416 New Britain Ave. Plainville, Ct.

45 RPM
Time: 2:52

CO-2520
SIDE 1

HANSEY

(LaRiviere)

SHELLY AND SOPHIE

AUDIO
SPECIALTIES
RECORDING STUDIO

416 New Britain Ave. Plainville, Ct.



45 RPM
Time: 2:50

CO-2520
SIDE 2

I'M JUST BEGINNING TO KNOW YOU

(Thompkins)

SOPHIE THOMPKINS


MOTOWN®
#1
9-79
on
Motown
M-45-186
(M8-926M1)
Published by:
Jobete Music
Co., Inc. &
Commodores
Entertainment
Publishing
Corp. (ASCAP)
Time: 5:00
STEREO 1474
Side A
Produced by:
JAMES
ANTHONY
CARMICHAEL &
COMMODORES
From The
Album:
"MIDNIGHT
MAGIC"
"STILL"
(L. Richie, Jr.)
COMMODORES
(P) 1979 Motown Record Corporation
Trademark Motown Record
Corporation
ALL RIGHTS OF THE MANUFACTURER
UNAUTHORIZED
PUBLIC PERFORMANCE OF THIS RECORD PROHIBITED
BY VICOR MUSIC CORPORATION


MOTOWN®
M-45-186
(M8-926M1)
Published by:
Jobete Music
Co., Inc. &
Commodores
Entertainment
Publishing
Corp. (ASCAP)
Time: 4:30
STEREO
Side B
Produced by:
JAMES
ANTHONY
CARMICHAEL
COMMODORES
From The
Album:
"MIDNIGHT
MAGIC"
#4
8-79
"SAIL ON"
(L. Richie, Jr.)
COMMODORES
(P) 1979 Motown Record Corporation
Trademark Motown Record
Corporation

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LOS BONDADOSOS



PROFONO
INTERNACIONAL INC.

45
R.P.M.
stereo
45-79-181

LADO A
PROEDI/MSQ

PORQUE TE QUERRE YO TANTO

(Gabriel Garcia)

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LOS BONDADOSOS

PROFONO INTERNACIONAL INC.

LADO B
PROEDI/MSQ



45
R.P.M.
stereo
45-79-181

QUIERO VIVIR PARA TI

(Gabriel Garcia)

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DISCOS
FAMA
LADO A
RANCHERA
(FA-503-A)
FA-503-A
Time: 3:10
ENTRE COPA Y COPA
LOS BUHOS
Prod. by Arturo Caminante
DISCOS FAMA • 377 SOUTH FIRST STREET • SAN JOSE, CALIF. 95113


DISCOS
FAMA
LADO B
(FA-503-B)
FA-503-B
Time: 3:10
TAN SOLO UN INSTANTE
LOS BUHOS
Prod. by Arturo Caminante
DISCOS FAMA • 377 SOUTH FIRST STREET • SAN JOSE, CALIF 95113


DISCOS
CRONOS
Marca Registrada
Marca Registrada
CR-564 - A
45 RPM
Tiempo 3:01
ESTEREO
ESTAMOS MEJOR SIN TI
(Julio Fernando)
CHAYITO VALDEZ


DISCOS
CRONOS
Marca Registrada
Marca Registrada
CR-564 - B
45 RPM
Tiempo 3:10
ESTEREO
ASI ES LA VIDA
(Eduardo Calisto Noriega—Elma Soto Aldarete)
CHAYITO VALDEZ


DISCOS
FAMA
LADO A
Editora Musical
Caminante (BMI)
(FAMA-1746-A)
FA-1746-A
Tiempo: 2:38
BALADA
FALSAS PALABRAS
(Jesse Armenta)
RITMO 7
Arr. by Manuel Moran
DISCOS FAMA • 2990 WEST PICO BLVD. • LOS ANGELES, CALIF. 90006


DISCOS
FAMA
LADO B
Editora Musical
Caminante (BMI)
(FAMA-1746-B)
FA-1746-B
Tiempo: 2:43
COUNTRY
WESTERN
EL BURRO VIEJO
(Alvaro Murillo)
RITMO 7
Arr. by Manuel Moran
DISCOS FAMA • 2990 WEST PICO BLVD. • LOS ANGELES, CALIF. 90006

DISCOS FAMA

LADO A

RANCHERA
(FA-1552-A)

FA-1552-A

Time: 3:08

DEJA DE LLORAR CHIQUILLA

(Blas Eduardo)

LOS TIGRES DEL NORTE

DISCOS FAMA • 2990 WEST PICO BLVD. • LOS ANGELES, CALIF. 90006


DISCOS
FAMA
LADO B
RANCHERA
(FA-1552-B)
FA-1552-B
Time: 2:35
TRES SUSPIROS
(Ruben Escamilla)
LOS TIGRES DEL NORTE
DISCOS FAMA • 2990 WEST PICO BLVD • LOS ANGELES, CALIF 90006


DISCOS
FAMA
LADO A
(FAMA-1688-A)
FA-1688-A
Tiempo: 2:54
CHICANA
EL BANDOLERO
(D.A.R.)
RITMO 7
Produced by Arturo Caminante
DISCOS FAMA • 2990 WEST PICO BLVD. • LOS ANGELES, CALIF. 90006


DISCOS
FAMA
LADO B
(FAMA-1688-B)
Famawar
FA-1688-B
Tiempo: 3:05
BALADA
PRUEBA DE AMOR
(Fidencio Villarreal)
RITMO 7
Produced by Arturo Caminante
DISCOS FAMA • 2990 WEST PICO BLVD. • LOS ANGELES, CALIF. 90006


FRIO DE AUSENCIA
(D.A.R.)
luna records
LADO A
302
De Luna
Publishing Co.
Time: 3:15
MARIO CARBAJAL
ENRIGUÉ SANTA
MANUFACTURED & DIST. BY LUNA RECORDS 85 SOUTH 2nd ST. SAN JOSE, CALIF. 95113 PH. (408) 295-3203


ERES TU
(Nery Rodriguez)
luna
records
LADO B
302
De Luna
Publishing Co.
Time: 2:39
MARIO CARBAJAL
MANUFACTURED & DIST. BY LUNA RECORDS 85 SOUTH 2nd ST SAN JOSE, CALIF. 95113 PH. (408) 295-3203


EAST BEND
P.O. Box 13100
San Antonio,
Tex. 78213
EB-505
2:40
HE SABIDO QUE TE AMABA
(DAR)
RENE & RENE
105-A


EAST BEND
P.O. Box 13100
San Antonio, Tex. 78213
EB-505
3:22
Y VOLVERE
(A. Barriere)
RENE & RENE
506

RENE & RENE



ARRIBA
AR-111-A
(EB-407-A)

MIENTEME

(Ornelas - Herrera)

MFG. AND DIST. IN U.S.A.

FROM COAST TO COAST BY ARRIBA RECORDS • P.O. BOX 20832, LOS ANGELES, CALIF. 90006

RENE & RENE



ARRIBA
AR-111-AA
(EB-407-AA)

CREI

MFG. AND DIST. IN U.S.A.

FROM COAST TO COAST BY ARRIBA RECORDS • P.O. BOX 20837 LOS ANGELES, CALIF. 90006


MARCA REGISTRADA – HECHO EN MEXICO POR DISCOS MUSART, S. A. DE C. V. – CUBIERTO EL DERECHO DE EJECUCION PUBLICA EN MEXICO
(P)1997
COMO SUFRO
(Herbert Basto)
3:01
PREDISA
musart
MS45-118
A
BANDA CUISILLOS
CMP-1522


(P)1997
QUE LINDA ERES
(Cornelio Reyna)
2.36
EMI MUSICAL
musart
MS45-118
B
BANDA CUISILLOS
CMP-1522
LA RADIODIFUSION DE ESTE DISCO NO ES RESPONSABILIDAD DE QUIENES INTERVINIERON EN SU PRODUCCION


HACIENDA
RECORDS
SIDE A
STEREO
-196-A
T-3:09
℗ 198 JEDASA
MUSIC BMI
SI QUIERES VERME LLORAR
(JOHNNY HERRERA)
LISA LOPEZ
1236 SOUTH STAPLES CORPUS CHRISTI, TEXAS, 78404


HACIENDA
RECORDS
SIDE B
STEREO
HAC-196
3:24
℗ 1981 A. PENGLOW
MUSIC BMI
TE AME
(GARCIA—GUNTHER)
LISA LOPEZ
1236 SOUTH STAPLES CORPUS CHRISTI, TEXAS. 78404


HACIENDA
RECORDS
HAC 196
Published By:
Jedapa Music
BMI
3:09
℗ 1980
SIDE A
Produced By:
Rick Garcia
Engineer:
Arnold
Garcia
SI QUIERES VERME LLORAR
(Johnny Herrera)
LISA LOPEZ
1236 SOUTH STAPLES CORPUS CHRISTI, TEXAS 78404


HACIENDA
RECORDS
HAC 196
Published By:
Alperlow
Music/BMI
3:24
℗1980
SIDE B
Produced By:
Rick Garcia
Engineer:
Arnold
Garcia
TE AME
(Garcia-Gunter)
LISA LOPEZ
1236 SOUTH STAPLES CORPUS CHRISTI, TEXAS 78404


DISCOS
FAMA
LADO A
RANCH.
(FA-436-A)
FA-436-A
Time: 3:10
BARRIO POBRE
(Eligio Tobar)
HECTOR MONTEMAYOR
DISCOS FAMA • 377 SOUTH FIRST STREET • SAN JOSE, CALIF. 95113


DISCOS
FAMA
LADO B
RANCH.
(FA-436-B)
FA-436-B
Time: 2:40
MARIANA
(Hector Montemayor)
HECTOR MONTEMAYOR
DISCOS FAMA • 377 SOUTH FIRST STREET • SAN JOSE, CALIF 95113


SANGRE DE VINO
(Reynaldo Obregon)
45-15163-A
PENDIENTE
Tiempo: 3:13
45 R.P.M.
ORFEON
LADO A
REYNALDO OBREGON
℗ 1978 Orfeon Records
ORFEON RECORDS, INC., LOS ANGELES, CALIF.


Gary
ME LO CONTARON AYER
(Reynaldo Obregon)
45-15163-B
PENDIENTE
45 R.P.M.
ORFEON
LADO B
REYNALDO OBREGON
℗ 1978 Orfeon Records
ORFEON RECORDS, INC., LOS ANGELES, CALIF.


CARA
LADO A
Golden Sands
CA-205-A
SE TAMBALEA
(Ramiro Leija)
TROPICAL DEL BRAVO
A-SIDE DISTRIBUTING 3248 BROADWAY SAN ANTONIO TEXAS 78209


CARA
LADO B
Golden Sands
CA-205-B
MIGUEL ALEMAN
(Beto Hernandez)
TROPICAL DEL BRAVO
A-SIDE DISTRIBUTING 3248 BROADWAY SAN ANTONIO TEXAS 78209

ROCHA BROTHERS
BAND

STEREO

3:25
(25307)

DESPEDIDA

Words and music by Miguel Bento

℗ 1975 ROCHA BROS.

ROCHA BROTHERS

BAND



STEREO

3:23

(25307)

THE PORTUGUESE TOOK CALIFORNIA

Words and music by George Rocha

℗ 1975 ROCHA BROS.

SEEBURG

Rec·O·Dance

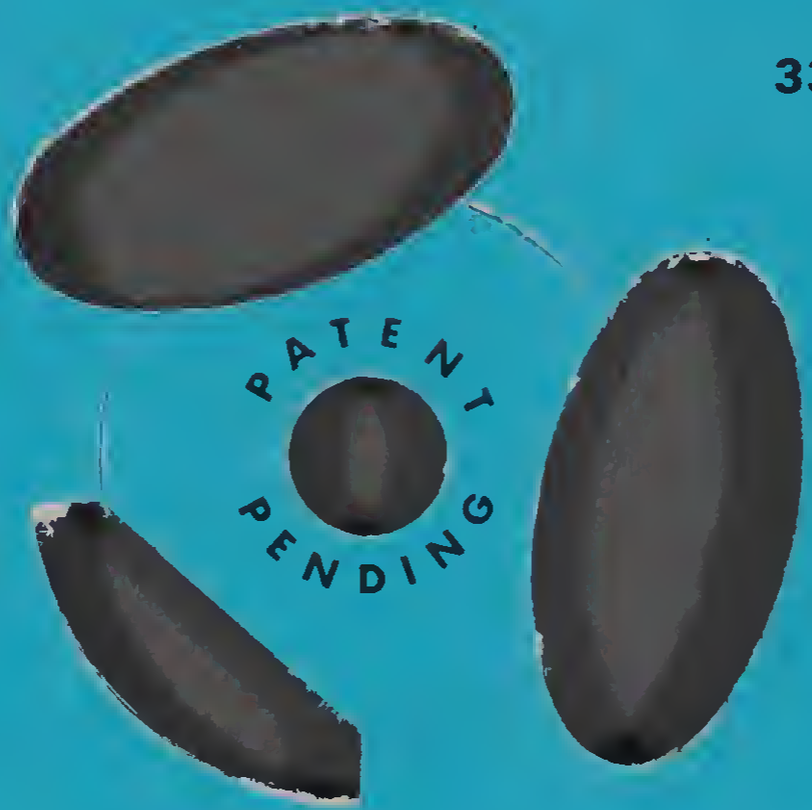
STEREO DISCOTHEQUE SERIES

VOL. 5

D-105

SIDE A

33⅓ R.P.M



1 JAVA

2 OVER THE RAINBOW

3 MOON RIVER

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SEEBURG

Rec·O·Dance

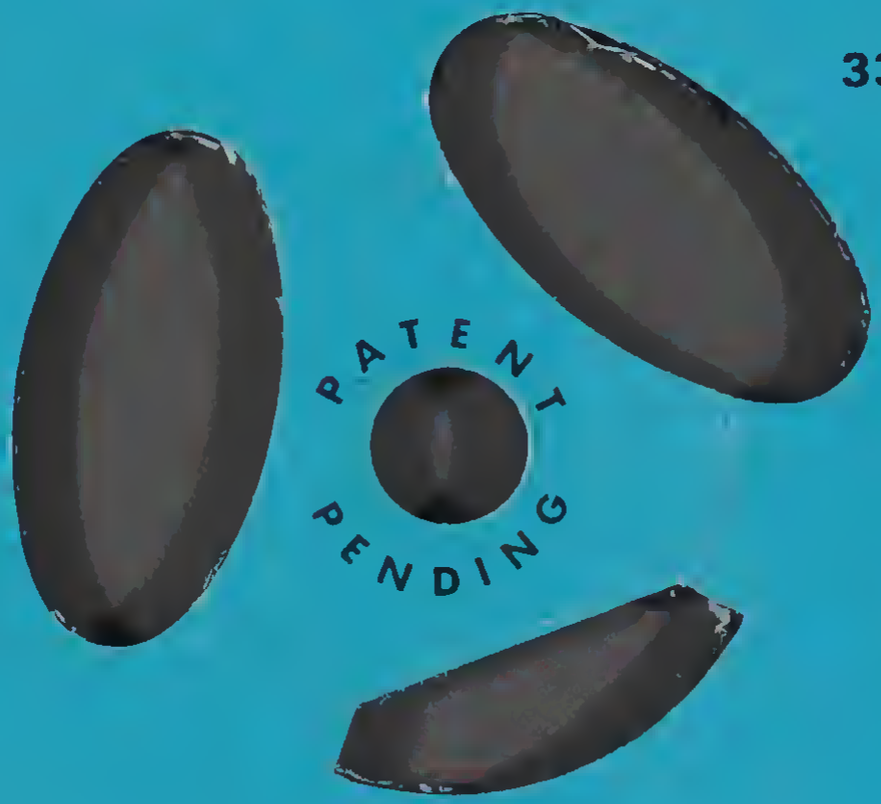
STEREO DISCOTHEQUE SERIES

VOL. 5

D-105

SIDE B

33⅓ R.P.M



1 I'VE GOT A CRUSH ON YOU

2 I CAN'T STOP LOVING YOU

3 I'VE GOT MY LOVE TO KEEP ME WARM

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SEEBURG
Rec·O·Dance
STEREO DISCOTHEQUE SERIES
VOL. 25
D-105 A A
SIDE A
331/3 R.P.M.
PATENT PENDING
1 DEAR HEART
2 IF DREAMS COME TRUE
3 SAXY BOOGIE
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SEEBURG
Rec·O·Dance
STEREO DISCOTHEQUE SERIES
VOL. 25
D-105 A B
SIDE B
331/3 R.P.M.
PATENT PENDING
MANGOS
MUSIC, MUSIC, MUSIC
YOUR CHEATING HEART
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SEEBURG
Rec·O·Dance
STEREO DISCOTHEQUE SERIES
VOL. 32
D-112 A A
SIDE A
331/3 R.P.M.
PATENT PENDING
1 YOU'RE MY EVERYTHING
2 THAT'S ALL
3 MOUNTAIN OF LOVE
THE SALE OR UNAUTHORIZED LEASE, PUBLIC PERFORMANCE, BROADCAST OR COPYING OF THIS RECORD PROHIBITED. ALL RIGHTS OF MANUFACTURER AND OF OWNER OF THE RECORDED WORK PRESERVED.
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SEEBURG
Rec·O·Dance
STEREO DISCOTHEQUE SERIES
VOL. 32
D-112 A B
SIDE B
331/3 R.P.M.
PATENT PENDING
1 BYE BYE BLUES
2 WOULD YOU LIKE TO TAKE A WALK
3 LAZY GIGOLO
THE SALE OR UNAUTHORIZED LEASE, PUBLIC PERFORMANCE, BROADCAST OR COPYING OF THIS RECORD PROHIBITED. ALL RIGHTS OF MANUFACTURER AND OF OWNER OF THE RECORDED WORK PRESERVED.
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SEEBURG
Rec·O·Dance
STEREO DISCOTHEQUE SERIES
VOL. 28
D-108 A A
SIDE A
331/3 R.P.M.
PATENT PENDING
1 TANGERINE
2 SWEET TENOR
3 SIOUX CITY SUE
THE SALE OR UNAUTHORIZED LEASE, PUBLIC PERFORMANCE, BROADCAST OR COPYING OF THIS RECORD PROHIBITED. ALL RIGHTS OF MANUFACTURER AND OF OWNER OF THE RECORDED WORK PRESERVED.
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SEEBURG

Rec·O·Dance

STEREO DISCOTHEQUE SERIES

VOL. 28

D-108 A B

SIDE B

331/3 R.P.M.

PATENT PENDING

1 ANYTIME

2 YOU MADE ME LOVE YOU
(I Didn't Wanna Do It)

3 MIAMI BEACH RHUMBA

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SEEBURG
Rec·O·Dance
STEREO DISCOTHEQUE SERIES
VOL. 22
D-102 A A
SIDE A
331/3 R.P.M.
PATENT PENDING
1 SAY IT ISN'T SO
2 SOLITUDE
3 WATUSI '64
THE SALE OR UNAUTHORIZED LEASE, PUBLIC PERFORMANCE, BROADCAST OR COPYING OF THIS RECORD PROHIBITED. ALL RIGHTS OF MANUFACTURER AND OF OWNER OF THE RECORDED WORK PRESERVED.
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SEEBURG

Rec·O·Dance

STEREO DISCOTHEQUE SERIES

VOL. 22
D-102 A B

SIDE B
331/3 R.P.M.

PATENT PENDING

1 BACK AND FORTH

2 MY GUY

3 I'M LOOKING OVER A FOUR LEAF CLOVER

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SEEBURG
Rec·O·Dance
STEREO DISCOTHEQUE SERIES
VOL. 36
D-116 A A
SIDE A
331/3 R.P.M.
PATENT PENDING
1 OH, PRETTY WOMAN
2 SADDLE SOAP
3 MY GUY
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SEEBURG
Rec·O·Dance
STEREO DISCOTHEQUE SERIES
VOL. 36
D-116 A B
SIDE B
331/3 R.P.M.
PATENT PENDING
1 A TASTE OF HONEY
2 (It's Only A) PAPER MOON
3 SLEEPY TIME GAL
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SEEBURG
Rec·O·Dance
STEREO DISCOTHEQUE SERIES
VOL. 37
D-117 A A
SIDE A
331/3 R.P.M.
PATENT PENDING
1 ALL OF ME
2 MICHAEL, ROW THE BOAT ASHORE
3 OH, LONESOME ME
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SEEBURG
Rec·O·Dance
STEREO DISCOTHEQUE SERIES
VOL. 37
D-117 A B
SIDE B
331/3 R.P.M.
PATENT PENDING
1 LIES
2 CELIA
3 HARD TIMES
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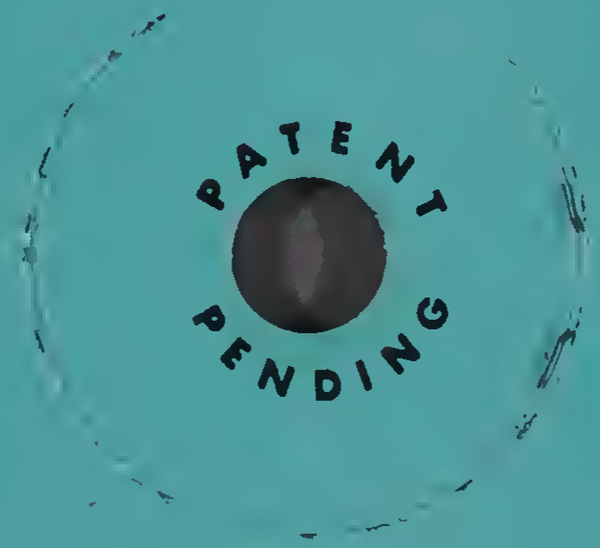
SEEBURG

Rec·O·Dance

STEREO DISCOTHEQUE SERIES

VOL. 27
D-107 A A

SIDE A
33 1/3 R.P.M.



1 HOUND DOG

2 THE JOLLY GREEN GIANT

3 DESIRE

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SEEBURG
Rec·O·Dance
STEREO DISCOTHEQUE SERIES
VOL. 27
D-107 A B
SIDE B
33 1/3 R.P.M.
PATENT PENDING
1 LADY'S IN LOVE WITH YOU
2 MAKIN' WHOOPEE
3 SLEEPY TIME GAL
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SEEBURG

Rec·O·Dance

STEREO DISCOTHEQUE SERIES

VOL. 9

D-109

SIDE A

33⅓ R.P.M



1 WHAT KIND OF FOOL AM I

2 DAYS OF WINE & ROSES

CALL ME IRRESPONSIBLE

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SEEBURG

Rec·O·Dance

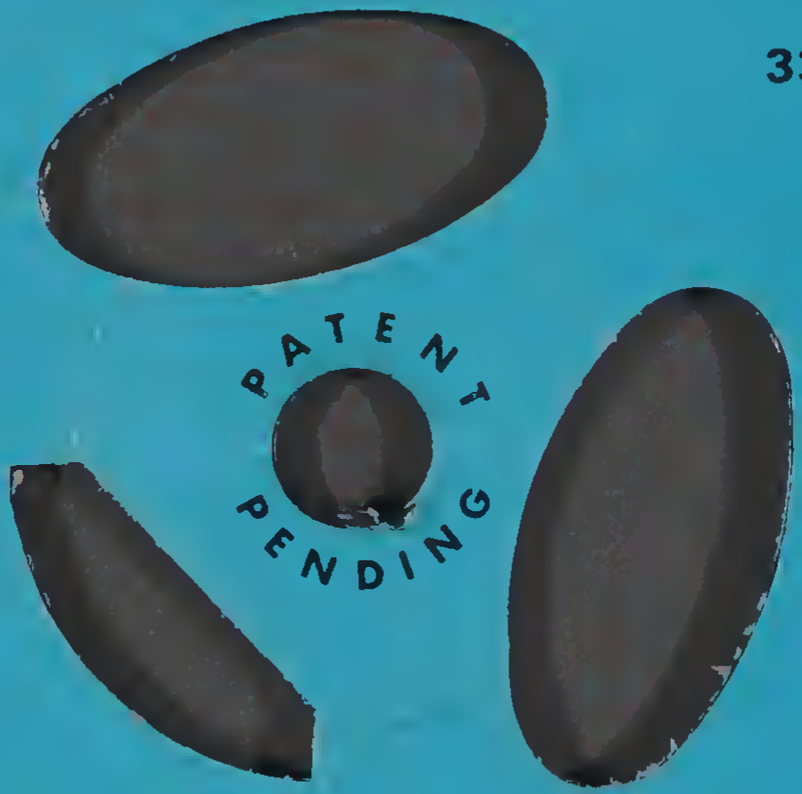
STEREO DISCOTHEQUE SERIES

VOL. 9

D-109

SIDE B

33⅓ R.P.M



1 LA BAMBA

2 YOU MADE ME LOVE YOU

2 TUXEDO JUNCTION

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SEEBURG
Rec·O·Dance
STEREO DISCOTHEQUE SERIES
VOL. 30
D-110 A A
SIDE A
331/3 R.P.M.
PATENT PENDING
1 RAMBLIN' ROSE
2 SOMEDAY (You'll Want Me To Want You)
3 SHUFFLE BEAT PARTY
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SEEBURG
Rec·O·Dance
STEREO DISCOTHEQUE SERIES
VOL. 30
D-110 A B
SIDE B
331/3 R.P.M.
PATENT PENDING
1 SUMMERTIME
2 MY DARLING, MY DARLING
3 HELLO DOLLY
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SEEBURG
Rec·O·Dance
STEREO DISCOTHEQUE SERIES
VOL. 18
D-118
SIDE A
33⅓ R.P.M
PATENT PENDING
1 PLAY A SIMPLE MELODY
2 TO EACH HIS OWN
3 RINKY DINK
THE SALE OR UNAUTHORIZED LEASE, PUBLIC PERFORMANCE, BROADCAST OR COPYING OF THIS RECORD PROHIBITED. ALL RIGHTS OF MANUFACTURER AND OF OWNER OF THE RECORDED WORK PRESERVED.
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SEEBURG
Rec·O·Dance
STEREO DISCOTHEQUE SERIES
VOL. 18
D-118
SIDE B
33⅓ R.P.M
PATENT PENDING
1 JOLLY ROGER
2 MR. SANDMAN
3 I MAY BE WRONG
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SEEBURG
Rec·O·Dance
STEREO DISCOTHEQUE SERIES
VOL. 38
D-118 A A
SIDE A
331/3 R.P.M.
PATENT PENDING
1 WITCHCRAFT
2 WALKIN' MR. SAX
3 THE OBJECT OF MY AFFECTION
THE SALE OR UNAUTHORIZED LEASE, PUBLIC PERFORMANCE, BROADCAST OR COPYING OF THIS RECORD PROHIBITED. ALL RIGHTS OF MANUFACTURER AND OF OWNER OF THE RECORDED WORK PRESERVED.
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SEEBURG
Rec·O·Dance
STEREO DISCOTHEQUE SERIES
VOL. 38
D-118 A B
SIDE B
33 1/3 R.P.M.
PATENT PENDING
1 WALK ON BY
2 STOP! IN THE NAME OF LOVE
3 JOHNNY BE GOOD
THE SALE OR UNAUTHORIZED LEASE, PUBLIC PERFORMANCE, BROADCAST OR COPYING OF THIS RECORD PROHIBITED. ALL RIGHTS OF MANUFACTURER AND OF OWNER OF THE RECORDED WORK PRESERVED.
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SEEBURG
Rec·O·Dance
STEREO DISCOTHEQUE SERIES
VOL. 39
D-119 A A
SIDE A
331/3 R.P.M.
PATENT PENDING
1 MOONLIGHT SERENADE
2 SHANGRI-LA
3 RIGHT OR WRONG
THE SALE OR UNAUTHORIZED LEASE, PUBLIC PERFORMANCE, BROADCAST OR COPYING OF THIS RECORD PROHIBITED. ALL RIGHTS OF MANUFACTURER AND OF OWNER OF THE RECORDED WORK PRESERVED.
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SEEBURG
Rec·O·Dance
STEREO DISCOTHEQUE SERIES
VOL. 39
D-119 A B
SIDE B
331/3 R.P.M.
PATENT PENDING
1 I SHOULD CARE
2 GO GO CHA CHA
3 VIA AURELIA
THE SALE OR UNAUTHORIZED LEASE, PUBLIC PERFORMANCE, BROADCAST OR COPYING OF THIS RECORD PROHIBITED. ALL RIGHTS OF MANUFACTURER AND OF OWNER OF THE RECORDED WORK PRESERVED.
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CENTURY
RECORDS
PROMOTIONAL
COPY NOT
FOR SALE
James R.
Vanleer
Music, Inc.
BMI
Intro Time: 0:07
Total Time: 2:41
STEREO
TC-2089
(M-2089-AS)
Produced by
Vanleer
Productions
Arranged by
J. Vanleer &
B. Wright
IT'S NOT THAT EASY
(Hugh Hawkins-Ulysses Sheppard)
BARBARA & THE UNIQUES
℗1974 20th Century
Records
20TH CENTURY FOX RECORD CORP., 8255 SUNSET BLVD., LOS ANGELES, CALIF.


20TH CENTURY
RECORDS
PROMOTIONAL
COPY NOT
FOR SALE
James R.
Vanleer
Music, Inc.
BMI
Intro Time: 0:07
Total Time: 2:41
Compatible
STEREO
TC-2089
(M-2089-ACS)
Produced by
Vanleer
Productions
Arranged by
J. Vanleer &
B. Wright
IT'S NOT THAT EASY
(Hugh Hawkins-Ulysses Sheppard)
BARBARA & THE UNIQUES
℗1974 20th Century
Records
20TH CENTURY FOX RECORD CORP., 8255 SUNSET BLVD., LOS ANGELES, CALIF.


ONE OF MINE
(From Sue LP1013, One Of Mine)
(Jimmy McGriff)
Sue
RECORDS INC.
SUE
791
(SR 1097)
45 RPM
Saturn Music, Inc.
BMI - 2:40
JIMMY MC GRIFF
A "Juggy" Production
MFG. BY SUE RECORDS, INC. N.Y.

BROADWAY

(From Sue LP1013, One Of Mine)

(Jimmy McGriff)

Sue



RECORDS INC.

SUE

791

(SR 1098)

45 RPM

Master Music,

Ascap 2:48

JIMMY MC GRIFF

A "Juggy" Production

MFG. BY SUE RECORDS, INC. N Y

MOTOWN

M 1482F
Magic Lamp
Music & Pretty P
Music (ASCAP)
65934 3:59
Arranged by
Clifton Dyson
& Toiz
℗1980 &
Trademark
Motown Record
Corp.



Produced by
Clifton Dyson
& Bill
Holmes for
All
American
Productions,
Inc.

"BODY IN MOTION (Want Your
Body In Motion With Mine)"
(L. Harrington-C. Dyson-P. Harrington)
CLIFTON DYSON

A TRADEMARK OF MOTOWN RECORD CORP.©


MARCA REGISTRADA MF'D BY CORAL RECORDS, INC. - NEW YORK, U.S.A. A SUBSIDIARY OF DECCA RECORDS, INC.
CORAL ®
SAMPLE COPY — NOT FOR SALE
RECORD NO.
9-61444
45-87274)
(2:14)
Vocal
With Chorus
And Orchestra
Directed By
DICK JACOBS
Frederick Music
Time 2:14 (BMI)
BOOM BOOM BOOMERANG!
(Wally Griffin-Ken Hecht)
JILL WHITNEY


MARCA REGISTRADA MF'D BY CORAL RECORDS, INC., NEW YORK, U.S.A. A SUBSIDIARY OF DECCA RECORDS, INC.
CORAL ®
SAMPLE COPY — NOT FOR SALE
RECORD NO.
9-61444
(45-87273)
(2:19)
Vocal
With Chorus
And Orchestra
Directed By
DICK JACOBS
Lowell Music
Time 2:19 (BMI)
THE MAKE BELIEVE TRAIN
(Jerry Grace-Joe DiReda)
JILL WHITNEY

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ariola america

(Hit)

NOT
FOR SALE

MOD.F

STEREO ★

P-7660

S180217

3/77-6



Koppelman-
Bandier
Music-BMI

Intro.—:12

3:35

Produced by
Spencer Proffer

★ CARL GRAVES

SAD GIRL

(A. Gordon)

℗ 1977 Ariola America Inc.
Beverly Hills, Calif. 90211

ariola america

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MONO

P-7660
PRO-8594

Koppelman-
Bandier
Music-BMI

Intro.—:12
3:35

Produced by
Spencer Proffer

★ **CARL GRAVES**

SAD GIRL
(A. Gordon)

℗ 1977 Ariola America Inc.
Beverly Hills, Calif. 90211



Jenny Music
ASCAP
From: Skye
LP SK-1007D
"Feeling Life"

PLUG SIDE

4513
457DA1
Time: 2:48

PROMOTIONAL
NOT FOR SALE



HOORAY

(Mort Goode & Bobby Scott)

GRADY TATE

SKYE

Leo Feist,
Inc.-ASCAP
From: Skye
LP SK-1007D
"Feeling Life"

4513
457DA5
Time: 2:45

PROMOTIONAL
NOT FOR SALE

I FALL IN LOVE TOO EASILY

(Styne & Cahn)

GRADY TATE

SKYE

Bandy Music
BMI
From: Skye
LP SK-1006D
"Genesis"

PLUG SIDE

4514
456DA2
Time: 2:58

PROMOTIONAL
NOT FOR SALE

THE PAISLEY WINDOW PANE

(Wendy & Bonnie-Flower)

WENDY & BONNIE



SKYE

Bandy Music
BMI
From: Skye
LP SK-1006D
"Genesis"

4514
456DB1
Time: 2:15

PROMOTIONAL
NOT FOR SALE

IT'S WHAT'S REALLY HAPPENING

(Wendy & Bonnie Flower)

WENDY & BONNIE



REX

45 RPM
STEREO

AR-6066-A
Horn O' Plenty -
Sound Ideas
A.S.C.A.P./
BMI
Time: 3:15

(From The
Album "3 Down
4 To Go"
AR-9106)
℗ 1974
ALITHIA
RECORDS, LTD.

"LET'S MAKE LOVE (At Home Sometime)"
(George Kerr - Ray Walker)
THE ESCORTS
Produced By George Kerr for
George Kerr Productions

MFG. BY ALITHIA RECORDS LTD. N BERGEN, N.J.


ALITHIA
Truth in Music
REX
45 RPM
STEREO
AR-6066-B
Horn O' Plenty
A.S.C.A.P.
Time: 2:20
(From The Album "3 Down 4 To Go" AR-9106)
℗ 1974 ALITHIA RECORDS, LTD.
"WITHIN WITHOUT"
(Les Ledo - Edna Lewis)
THE ESCORTS
Produced By George Kerr for George Kerr Productions
MFG BY ALITHIA RECORDS LTD., N. BERGEN, N.J.


TAMLA
®
T 54209F
© 1971
Jobete Music Co.Inc.
BMI
905M10
Time 2:58
Produced by
Marvin Gaye
Arranged by
David Van DePitte
In Album T 310
"WHAT'S GOING ON"
"INNER CITY BLUES
(MAKE ME WANNA HOLLER)"
(M. Gaye, J. Nyx)
MARVIN GAYE
A TRADEMARK OF MOTOWN RECORD CORP. © 1971

TAMLA

®

T 54209F
© 1971
Jobete Music Co.Inc.
BMI
892S02

Produced by
Marvin Gaye

Arranged by
David Van DePitte

In Album T 310
"WHAT'S GOING ON"

"WHOLY HOLY"

(R. Benson, A. Cleveland, M. Gaye)

MARVIN GAYE

A TRADEMARK OF MOTOWN RECORD CORP. © 1971

STEREO

AIN'T THAT TELLIN' YOU PEOPLE

(Dennis Lambert - Brian Potter)



204
9658-S-BW
Cents & Pence
Musique Co.
BMI
Time: 2:40

PROMOTION COPY



THE ORIGINAL CASTE

Prod. by Denny Lambert & Brian Potter
Arranged by Artie Butler

DIV. OF COLUMBIA

MONO

AIN'T THAT TELLIN' YOU PEOPLE

(Dennis Lambert - Brian Potter)



204
9658-BW
Cents & Pence
Musique Co.
BMI
Time: 2:40

PROMOTION COPY



THE ORIGINAL CASTE

Prod. by Denny Lambert & Brian Potter
Arranged by Artie Butler


SPAR
45 R.P.M.
RECORD NO
718
DR. FEEL-GOOD
HERBERT HUNTER


SPAR
45 R.P.M.
RECORD NO.
718
(SO 1208)
THE TWISTIN' PARTY
(Jarrett)
HERBERT HUNTER
and His Band

MARCA REGISTRADA • MANUFACTURED BY BRUNSWICK RECORD CORP., NEW YORK, U.S.A.

SOULFUL AUTUMN*

(Leo Graham - George Davis - Raymond Haley)

Brunswick

STEREO

B 55488

(7-356)

Julio-Brian Music, Inc. (BMI)

Time: 3:50

LIONEL HAMPTON

Produced By Nat Tarnopol

Directed By Willie Henderson

*Arranged By Jerry Long

**Arranged By Tom Tom

MARCA REGISTRADA • MANUFACTURED BY BRUNSWICK RECORD CORP., NEW YORK, U.S.A.

LADY, LADY, LADY**

(Eugene Record - Barbara Acklin)



STEREO

B 55488

(7-355)

Brunswick

Julio-Brian Music, Inc. (BMI)

Time: 3:20

LIONEL HAMPTON

Produced By Nat Tarnopol

Directed By Willie Henderson

*Arranged By Jerry Long

**Arranged By Tom Tom


Kama Sutra
KAMA SUTRA
KA229
(102,692)
Kama Sutra Music
BMI
2:30
COUNT ON ME
(Andreoli-Poncia-Linde-Bloom)
BOBBY BLOOM
Prod. By Linde & Bloom
Arr. And Cond. By Jimmy "The Whiz" Wisner
Background Effects: THE SNAKE
A Kama Sutra Prod.
DISTRIBUTED BY M.G.M. RECORDS — A DIVISION OF METRO-GOLDWYN-MAYER INC. — MADE IN U.S.A.


Kama Sutra
KAMA SUTRA
KA229
(102,693)
Kama Sutra Music
BMI
2:11
WAS I DREAMIN'
(Andreoli-Poncia-Linde-Bloom)
BOBBY BLOOM
Prod. By Linde & Bloom
Arr. And Cond. By Jimmy "The Whiz" Wisner
Background Effects: THE SNAKE
A Kama Sutra Prod.
DISTRIBUTED BY M.G.M. RECORDS—A DIVISION OF METRO-GOLDWYN-MAYER INC.—MADE IN U.S.A.

AUTUMN LAMENT
(Mark and Kent McNeel)

PROMOTIONAL
RECORD

NOT
FOR SALE



Dunaway
Music Corp.
ASCAP-2:45

Produced by:
WAYNE
SHULER and
AL DE LORY

BROTHER MAKES TWO

P-2344

(45-59654)

DON'T BE ASHAMED

(Mark and Kent McNeel)

PROMOTIONAL RECORD

NOT FOR SALE



Dunaway
Music Corp.
ASCAP-1:55

Produced by
WAYNE
SHULER and
AL DE LORY

BROTHER MAKES TWO

P-2344

(45-59671)


UNI
PROMOTIONAL COPY
NOT FOR SALE
Northern Music
Corp.
ASCAP
(2:19)
Arr. & Cond. by
Perry Botkin Jr.
Vocal
55014
(.032)
Produced by
Dave Pell
THIS TIME
(Tony Hatch-Jackie Trent)
JULIE GREGG


UNI
PROMOTIONAL COPY
NOT FOR SALE
Sunbeam Music
Corp. BMI
(2:00)
Arr. & Cond. by
Perry Botkin Jr.
From
Alexander H. Cohen's
Broadway production,
"Hellzapoppin' '67"
Vocal
55014
(.033)
Produced by
Dave Pell
SUNSHINE
(R. Jessel)
JULIE GREGG


RICE
RECORDS
Newkeys Music
BMI - 2:20
RECORD NO.
1001
(1001-A)
THE WORLD LOST A MAN
(Tom Hall)
DAVID PRICE
812 16th Ave. So. Nashville, Tenn.


RICE
RECORDS
37
Newkeys Music
BMI - 2:27
RECORD NO.
1001
(1001-B)
c+w
I NEED A FRIEND
(Dewey Stone)
DAVID PRICE
812 16th Ave. So. Nashville, Tenn.


Specialty
45 RPM
Pub: Venice - BMI
Time: 2:22
10
TWITCHY
(W. J. Duncan)
RENÉ HALL'S ORCHESTRA
Featuring WILLIE JOE
618
(5090)


Specialty
45 RPM
Pub: Venice - BMI
Time: 2:28
FLIPPIN'
(Bono-Ha!!)
RENÉ HALL'S ORCHESTRA
618
(5092)


Orion
HIGH FIDELITY RECORDS
45 rpm
Side 1
M8OW-7820
OS-1013 A
Time-2:29
BIRTH OF THE BLUES
-De Sylva-Brown-Henderson
Alan Swain Orchestra


Orion
HIGH FIDELITY RECORDS
45 rpm
Side 2
M8OW-7821
OS-1013 B
Time-2:23
THE HOOT NANNY
-A. Swain
Alan Swain Orchestra.

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ARISTA

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STONE
AGATE MUSIC
BMI
AS 0537-MA



AS 0537
MONO
Time: 3:30

© 1980 Arista
Records, Inc.

REFLECTIONS

(Holland/Dozier/Holland)

ORIGINAL MIRRORS

PRODUCED BY ALAN WINSTANLEY AND
IAN BROUDIE/STEVE ALLEN

UNAUTHORIZED DUPLICATION IS A
VIOLATION OF APPLICABLE LAWS

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ARISTA

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STONE
AGATE MUSIC
BMI
AS 0537-SA

AS 0537
STEREO
Time: 3:30

℗ 1980 Arista
Records, Inc.

REFLECTIONS

(Holland/Dozier/Holland)

ORIGINAL MIRRORS

PRODUCED BY ALAN WINSTANLEY AND
IAN BROUDIE/STEVE ALLEN

UNAUTHORIZED DUPLICATION IS A
VIOLATION OF APPLICABLE LAWS


LEGRAND
RECORDS ©
Record No.
1026
Rock Masters
Inc. (BMI)
N08W6382
Time: 2:08
PROMOTIONAL
COPY
NOT FOR SALE
SING A SONG CHILDREN
(Guida - Royster - Barge)
DADDY "G"
and THE CHURCH ST. FIVE


LEGRAND ©
RECORDS
Record No.
1026
Goldsen Music
(ASCAP)
N08W6383
Time: 2:45
PROMOTIONAL
COPY
NOT FOR SALE
MOONLIGHT IN VERMONT
(J. Blackburn - K. Suessdors)
DADDY "G"
and THE CHURCH ST. FIVE


Venture
RECORDS
Mikim Music
(BMI)
(V-006103-A)
PROMOTIONAL
COPY
VE-618
Time: 2:36
NOT FOR SALE
OH
(Jay Lewis)
JAY LEWIS
Produced by Clarence Paul
VENTURE RECORDS— MADE IN U.S.A.


ATLANTIC
45 R.P.M.
45 - 3201
Pub., Blockbuster Music, Inc., Writers Music Publishers, BMI
Time: 3:10
VOCAL
ST - A - 29361 SP
STEREO
BOOGIE JOOGIE-PT. I
(Bishop, Akins, Bellmon, Drayton & Turner)
HOT ICE
A Hit Factory Production
Arranged by Richard Rome
℗ 1974 Atlantic
MFG. BY ATLANTIC RECORDING CORP., 75 ROCKEFELLER PLAZA, N.Y., N.Y.

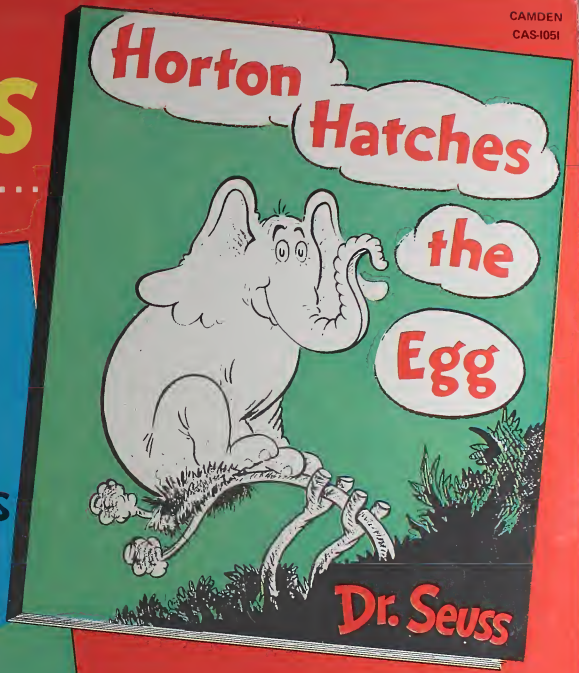

ATLANTIC
45 R.P.M.
45 - 3201
Pub., Blockbuster Music, Inc., Writers Music Publishers, BMI
Time: 3:10
VOCAL
A - 29361 SP
MONO
BOOGIE JOOGIE-PT. I
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A Hit Factory Production
Arranged by Richard Rome
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CAS-1051

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presents . . .





and

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with Marty Gold and His Orchestra
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Children's Books.

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"HORTON HATCHES THE EGG,"
"THE SNEETCHES"
AND OTHER STORIES

Stereo CAS-1051

Produced by Dr. Seuss
Coordinated by Brad McCuen



Millions of delighted children (and an unsuspected number of enthusiastic adult readers!) have made Dr. Seuss the most popular writer of children's books in America. Articles about him have appeared in *Life, The Saturday Evening Post, The New York Times, Parents' Magazine, Good Housekeeping* and a variety of educational journals. More than one candidate for an academic degree has written his thesis about Dr. Seuss, whose real name is Theodor Seuss Geisel. Dr. Seuss published his first book for children in 1937, and in 1956 the "Dr." in his pen name became the real thing when he was awarded the honorary degree of Doctor of Humane Letters by Dartmouth College. Three motion pictures he has written have won Academy Awards. Two were documentaries; his third movie creation is the famous cartoon character Gerald McBoing-Boing (played by Marvin Miller). The enormously popular children's books by Dr. Seuss include *"The Sneetches" and Other Stories* published by Random House.



A man of many voices, Marvin Miller is probably best known to the adult population for his role as Michael Anthony in "The Millionaire," the CBS-TV series which ran for many successful years. Marvin, as Anthony, handed out those million-dollar checks! Children have warmed to the dulcet Miller tones in his narration of numerous movie and TV films for Walt Disney, including "Sleeping Beauty." In the animated-cartoon field, he created many of UPA's most fantastic personalities. He's the voice for all the male characters (children as well as adults) in the UPA Academy Award-winning "Gerald McBoing-Boing" series created by Theodor Seuss Geisel. Marvin Miller, who has both announced and played featured roles in radio, television and motion pictures, adds to his credits in this recorded dramatization of famous Dr. Seuss stories for children.

1960

SIDE 1
HORTON HATCHES THE EGG

SIDE 2
THE SNEETCHES
THE ZAX
TOO MANY DAVES
WHAT WAS I SCARED OF?

Recorded in Hollywood and New York
Recording Engineers: Al Schmitt (Hollywood) and
Ed Begley (New York)
Sound Effects: Ralph Curtiss

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THE RAINBOWS

"MARY LEE"





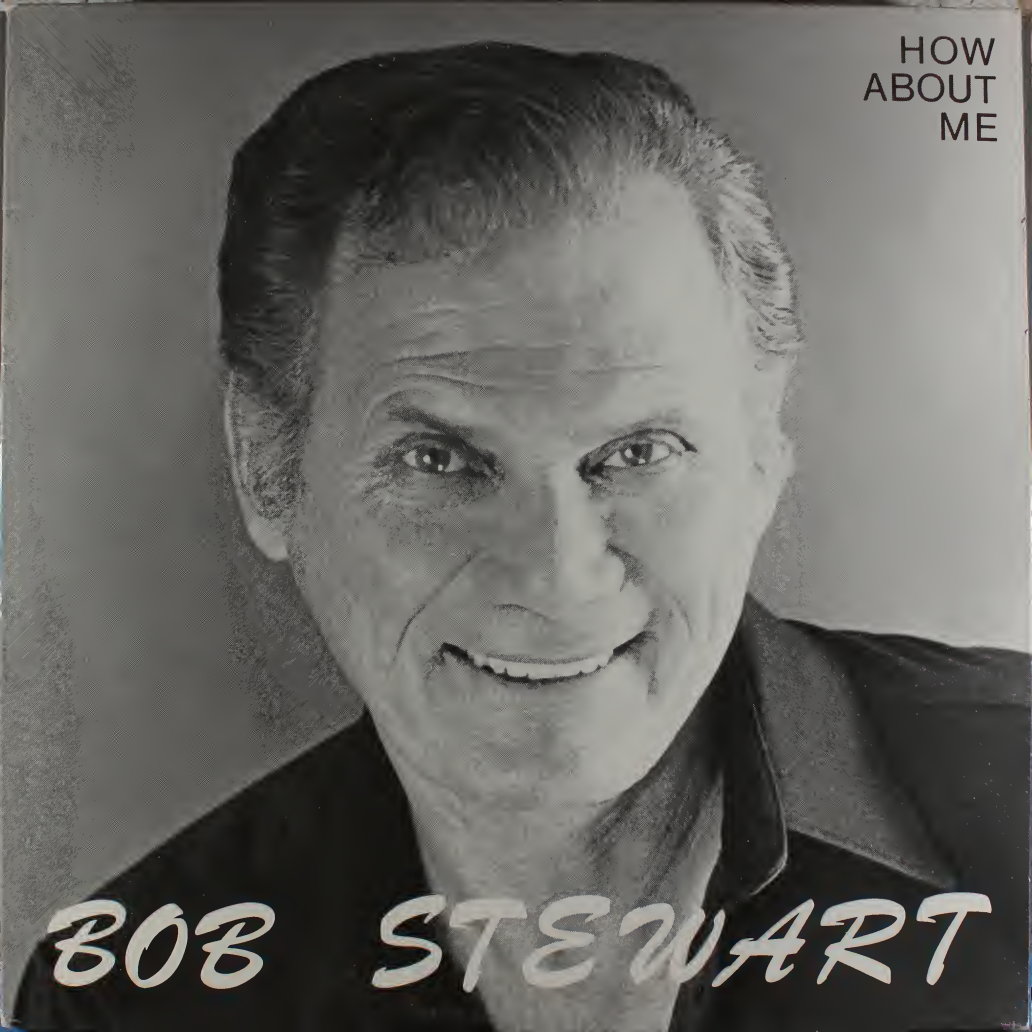
Side 1.

1. MARY LEE
2. YOU BROKE MY HEART
3. HOLD MY HAND
4. MINNIE
5. EVENING
6. SHIRLEY
7. IT'S TERRIFIC

Side 2.

1. THEY SAY
2. SHAKE THAT THING
3. OH BOY
4. STAY
5. CAN'T YOU SEE I LOVE YOU
6. THE TELEPHONE IS RINGING
7. IF YOU SEE MARY LEE

PILGRIM 801


HOW
ABOUT
ME
BOB STEWART

BOB STEWART



HAROLD DANKO

HAROLD DANKO	PIANO AND ARRANGER
RICHARD LAIRD	BASS
JOE LABARBARA	DRUMS
MIKE DI PASQUA	DRUMS
DICK OATTS	SAXOPHONES AND FLUTE
GUEST VOCALIST	GAIL WYNTERS
SOUND ENGINEER	RICHARD LE PAGE
MIXING	MIKHAIL LIBERMAN
COVER DESIGN	ARKADY LVOV

BOB STEWART IS ONE OF MY FAVORITE ALL-TIME SINGERS.

AS YOU WILL HEAR, I TRIED TO ESTABLISH A STRONG JAZZ BACKGROUND AGAINST BOB'S SMOOTH SUSTAINED VOCALS. IF YOU APPRECIATE GOOD SINGING, TAKE A GOOD LISTEN AND ENJOY.

SINCERELY,

Harold Danko

HAROLD DANKO

Side A

GREEN DOLPHIN STREET
WHERE ARE YOU
I'M GLAD THERE IS YOU
WHY DID I CHOOSE YOU
YOV'VE CHANGED
GOOD BYE
LIVING AGAIN

Side B

STELLA BY STARLIGHT
YOU'RE MY THRILL
IF THERE IS SOMEONE LOVELIER THAN YOU
EASY LIVING
IT NEVER ENTERED MY MIND
WHAT'S NEW
HOW ABOUT ME

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A

1. BANANAS – 106BPM
2. DIFFERENT SCREAMS – 106BPM
3. FASTJAZZ – 122 BPM
4. AFRIKA 2 – 122 BPM
5. MUTHBEATS – 118 BPM
6. WHAT CHA SAYIN – 104BPM

B

7. PROTEST BREAK – 106 BPM
8. AUTOBEATS – 86 BPM
9. CAMP KUTCHI LOOP – 85 BPM
10. BLACK BEAT – 91 BPM
11. DON'T MESS – 112 BPM
12. SKA BASSLINE – 86 BPM
13. GOODFOOT – 108 BPM

14–63. FX & SCRATCHES (SEE BELOW)

EFFECTS & SCRATCHES!
14. HOUUUH 15. OH OH OH 16. IKE 17. PULLOVER 18. LO SCREECH 19. SHOUT 20. BROTHER 21. HERE WE GO 22. UUUH 23. IN CASE 24. SCRATCH 25. THE MESSAGE 26. UPTONE 27. SLAMMIN 28. ONE MORE 29. 5000WATTS 30. BRASS STAB 31. UP ROLL 32. DOWN ROL 33. STOP IT 34. SWING BITS 35. HORN 36. CAR START 37. TAXI START 38. POLICE 39. HELICOPTER 40. DOWN PIANO 41. THE BATTLE 42. YO! 43. CLAP YOUR HANDS 44. 1,2,3,4 45. DON'T TOUCH IT 46. BIG SPIER 47. WHAT TIME IS IT? 48. OLD RIFF 49. NYC 50. BLACK POWER 51. ROLL1 52. LASERBLIP 53. ECHO ROLL 54. ALL RIGHT 55. YO MAN 56. SCRATCH2 57. ROLL2 58. ROLL3 59. ROLL4 60. TUTTI FRUTTI 61. ROLL5 62. ETHNIC FLUTE 63. DING

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MDMIX8

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12-23-96

A	BLACKSTREET "No Diggity" **BPM 88.6** Time 6'54"	SHAQUILLE O'NEAL "You Can't Stop The Reign" **BPM 88.9** Time 5'26"	B	AALIYAH "If Your Girl Only Knew" **BPM 88.7** Time 6'30"	* MC LYTE "Everyday" **BPM 93.0** Time 5'53"		
C	A+ "All I See" **BPM 90.0** Time 6'03"	CHANGING FACES "I Got Somebody Else" **BPM 93.3** Time 6'23"	D	THE BRAXTONS "So Many Ways" **BPM 92.0** Time 6'45"	GHOST TOWN DJ'S "My Boo" **BPM 130.1** Time 6'24"		
E	NAS "If I Ruled The World" **BPM 94.0** Time 6'22"	* HOUSE OF PAIN "Fed Up" **BPM 97.6** Time 6'23"	F	* ABOVE THE LAW "100 Spokes" **BPM 89.2** Time 5'58"	* JUNIOR M.A.F.I.A. "We Don't Need It" **BPM 94.0** Time 6'37"		

STREET TRACKS

29

STREET TRACK



Produced by:
RON HESTER
Executive Producers:
SCOTT COX & ANNE MEDICE
Vinyl Mastered by:
ROGER SEIBEL
Artwork & Graphics by:
CHRIS COX & RON HESTER
Project Coordinator:
SUSAN BRANAM

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PRODUCTION NOTES

STREET TRACKS # 29

A1
*** BLACKSTREET**
"No Diggity"
(T. Riley, C. Hannibal, L. Walters, W. Stewart, Dr. Dre)
BPM 88.6 / Time 6'54"
Intro: 32/32 (01")
Break: 32 (4'21")
Outro: 32 (6'31")
Digital Mix by Ron Hester
courtesy of Interscope Records p
Thanks to Brenda Romano at Interscope
Mixes Used: Mr. LP, LP Instrumental

***** CONTAINS EXPLICIT LYRICS*****
This song comes to us from one of the biggest groups to hit the scene in a while. After branching off from the mega group Guy, some of the artists forming Blackstreet have continued to be at the forefront of the all too familiar signature "New-Jack" sound. Destined for great things and currently blowing up all over radio, this will make a great addition to any set. Ron has added a funky bassline throughout the track as well as mixing breaks for a flawless structure.

A2
SHAQUILLE O'NEAL
"You Can't Stop The Reign"
(S. Hamilton/S. O'neal/P. Pankey/C. Large)
BPM 88.9 / Time 5'26"
Intro: 32 (01")
Break: 32 (3'15")
Outro: 32 (5'03")
Digital Mix by Ron Hester
courtesy of Trauma Records p
Thanks to Danny Ostrow at Trauma
Mixes Used: Album

The "Superman" of basketball returns to the recording arena to slam another hit in the faces of the non-believers. With marginal success of past singles, this track is sure to earn him props from his musical peers. With a soulful female vocal, this smooth R&B track highlights Shaq's ability to step to the mic with some dope lyrics. Ron included the necessary breaks and effects to make this mix move along smoothly while maintaining its integrity.

B1
AALIYAH
"If Your Girl Only Knew"
(T. Mosley, M. Elliott)
BPM 88.7 / Time 6'30"
Intro: 32/32 (00")
Break: 32/32 (4'19")
Outro: 32/32 (5'46")
Digital Mix by Robert Farrell
courtesy of Atlantic Records p
Thanks to Johnny DeMaio at Atlantic
Mixes Used: Extended, Beat A Pella, Instrumental

From Aaliyah's second CD comes a song that has been in heavy rotation on radio. We're proud to be able to include this #1 radio song from one of the premier divas of hip-hop. Robert has created a true dancefloor hit by combining multiple versions of this song. Add to that trick edits, restructuring and some vocal editing and you have a mix that will stand above the rest.

B2
*** MC LYTE**
"Everyday"
(MC Lyte, Allah)
BPM 93.0 / Time 5'53"
Intro: 32 (00")
Break: 32 (3'26")
Outro: 32/32 (5'10")
Digital Mix by Jim Thias
courtesy of East West Records p
Thanks to Renee McLean at Elektra
Mixes Used: Album, Album Instrumental

***** CONTAINS EXPLICIT LYRICS*****
From the Sunset Park soundtrack comes MC Lyte telling us how she wants it (listen up guys!), and she's not fooling around! Jim used beats from the instrumental to build a very mixable version and included some "Everyday" samples in the intro to spice up the mix. Some new percussion loops were sequenced throughout the entire mix giving this song a whole new feel.

C1
A+
"All I See"
(C. Carr, R. Jerkins, C. Smith, J. Smith, A Levins)
BPM 90.0 / Time 6'03"
Intro: 32 (00")
Break: 16/16 (3'33")
Outro: 32 (5'41")
Digital Mix by Tim Prezzano
courtesy of Kedar Entertainment p
Thanks to Kelly Green and Kedar Massenburg at Kedar
Mixes Used: All I See

From Kedar Entertainment comes a very strong track that is sure to 'make the grade' on your dancefloor. After hearing this song, we completely agree with young rapper's name and look forward to hearing more. Tim rearranges this mix for club play by adding breaks and some cool drum FX. His expert keyboard work enhances the melody in this song with some added strings, and he also includes some cool vocal effects which take this song to new hights.

C2
CHANGING FACES
"I Got Somebody Else"
(A. Gordon, A. Martin, I Matias, J. Campbell)
BPM 93.3 / Time 6'23"
Intro: 16/16 (01")
Break: 32/32 (4'18")
Outro: 32/32 (5'41")
Digital Mix by Robert Farrell
courtesy of Atlantic Records p
Thanks to Johnny DeMaio at Atlantic
Mixes Used: All Star Remix, Instrumental

From the soundtrack to "High School High" comes Changing Faces with a smooth, danceable R&B track highlighting their signature vocal style. Although they're more known for their soulful ballads, we won't complain that they've given us something to dance to. Robert created a solid club mix with a perfect structure and included some vocal fade-ins for added effect.

D1
THE BRAXTONS
"So Many Ways"
(J. Dupri, C. S. Lowe, R. Calhoun)
BPM 92.0 / Time 6'45"
Intro: 32 (00")
Break: 32 (3'54")
Outro: 32 (6'20")
Digital Remix by Jim Thias
courtesy of Atlantic Records p
Thanks to Johnny DeMaio at Atlantic
Mixes Used: Album

Also from the "High School High" soundtrack comes the Braxtons proving that talent runs in the family. Toni's sisters are here with a smooth R&B flavored tune that will have your floor humpin' and grindin' with the best. The original mix lacked the necessary structure for club play, so Jim created breaks with some resequenced beats from a very familiar 80's tune which in turn gives this song some serious punch. Also included was a countdown sample from Boyz II Men, a subtle new synth line, and some moderate restructuring.

D2
GHOST TOWN DJ'S
"My Boo"
(R. Terry, C. Mahone, Jr.)
BPM 130.1 / Time 6'24"
Intro: 32/32 (00")
Break: 32/32 (4'10")
Outro: 32/32 (5'54")
Digital Mix by Jim Thias
courtesy of Columbia Records p
Thanks to John Strazza at Columbia
Mixes Used: Album

Currently burning up the airwaves, the Ghost Town DJ's have landed themselves a major hit that is heating up dancefloors as well. Combining the vocals of a sultry ballad and the rhythms of the old school has proved to be a winning formula. Working from the original version Jim added a much needed bassline to give this song more bottom. Add some dramatic vocal samples over a mixable intro and you've got yourself one surefire mix.

E1
NAS
"If I Ruled The World"
(N. Jones, J. Olivier, S. Barnes)
BPM 94.0 / Time 6'22"
Intro: 32/32 (02")
Break: 32 (3'37")
Outro: 32/32 (5'40")
Digital Mix by Ron Hester
courtesy of Columbia Records p
Thanks to John Strazza at Columbia
Mixes Used: Album

This young rapper from the Queensbridge Projects in New York has definitely shown us that it's far from over where NAS is concerned. On his second album, NAS has turned it up full blast and this is just one of the singles that displays his seemingly effortless skills to kick a mad rhyme over a phat beat. Where do you go from there? Well, Ron knew just what to do and took this monster hit one step higher by adding a funky guitar riff and giving it a perfect structure with a mixable intro and breaks. You'll rule your dancefloor if you play this mix!!

E2
*** HOUSE OF PAIN**
"Fed Up"
(E. Schrody, L. Dimant, C. Calello, B. Crewe)
BPM 97.6 / Time 6'23"
Intro: 32 (00")
Break: 32 (3'36")
Outro: 32 (6'03")
Digital Mix by Jim Thias and Danny Phillips
courtesy of Tommy Boy Records p
Thanks to Rich Panglinan at Tommy Boy
Mixes Used: Remix, Remix Instrumental

***** CONTAINS EXPLICIT LYRICS*****
Tommy Boy, home of the hip-hop hits, has added to its arsenal this new House of Pain track packed with a bit of anger and they waste no time letting us know about it! This track is sure to make an impression in the minds of House Of Pain fans and will certainly gain some new ones. Jim and Danny (DJ P.) work this track over with a vengeance of their own. First, Jim took the instrumental and created a slamming intro and the necessary breaks. Next, Danny went to work on the wheels of steel with some very relevant samples to give this song a whole new feel.

F1
*** ABOVE THE LAW**
"100 Spokes"
(G. Hutchison, K. Gulley)
BPM 89.2 / Time 5'58"
Intro: 32 (02")
Break: 32 (3'48")
Outro: 32 (5'36")
Digital Mix by Tim Prezzano
courtesy of Tommy Boy Records p
Thanks to Rich Panglinan at Tommy Boy
Mixes Used: Album, Cold 187um Remix, Freshstrumental

***** CONTAINS EXPLICIT LYRICS*****
Another hit coming from the hip-hop source of the 90's is Tommy Boy's Above the Law. Proving they've got what it takes to compete in this fierce market, this song is sure to place them on the map and secure their share of fans. Tim did a full re-edit using three different versions complete with breaks. His trademark FX and synth lines help keep things smooth for a mix that stands above the original.

F2
*** JUNIOR M.A.F.I.A.**
"We Don't Need It"
(Junior M.a.f.i.a.)
BPM 94.0 / Time 6'37"
Intro: 32/32 (07")
Break: 32/32 (3'52")
Outro: 32/32 (5'54")
Digital Mix by Robert Farrell
courtesy of Atlantic Records p
Thanks to Johnny DeMaio at Atlantic
Mixes Used: Album

***** CONTAINS EXPLICIT LYRICS*****
Warning...this song is for an open minded dancefloor only!! Play with caution!! Also from the Sunset Park soundtrack comes Junior M.A.F.I.A. with a very explicit song sure to raise some eyebrows and most likely heat up your dancefloor. Robert created a very usable club mix by sequencing a drum loop throughout the entire song giving it the "bump" it needed. Add to that some creative vocal editing from the a capella and you have one solid mix.

*** CONTAINS EXPLICIT LYRICS**

Produced by - RON HESTER; Assistant Producer - JIM THIAS
Executive Producers - SCOTT COX & ANNE MEDICE;
Mastered by - ROGER SEIBEL;
Artwork & Graphics by - CHRIS COX & RON HESTER;
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- ☐ "If Your Girl Only Knew"
- ☐ "Everyday"
- ☐ "All I See"
- ☐ "I Got Somebody Else"
- ☐ "So Many Ways"
- ☐ "My Boo"
- ☐ "If I Ruled The World"
- ☐ "Fed Up"
- ☐ "100 Spokes"
- ☐ "We Don't Need It"

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(1 RECORD SET ONLY)
KID GET HYPED - Deskee
NIGHTGOWN - Candyman
BLUE (Is The Colour Of Pain) - Caron Wheeler
I DON'T WANT TO LOSE YOUR LOVE - B Angie B

STREET TRACKS 7
(1 RECORD SET ONLY)
GOOD VIBRATIONS - Markie Mark &The Funky Bunch
WHERE ARE YOU BABY - Betty Boo
TURN IT UP - Oaktown 3.5.7.
KEEP IT IN YOUR PANTS - Young M.C.

STREET TRACKS VOL. 15
(2 RECORD SET ONLY)
WHOOMP! (THERE IT IS) - Tag Team
GOTTA KNOW (YOUR NAME) - Malaika
HONEY DIP - Portrait
WHAT 'CHA GONNA DO? - Shabba Ranks (feat. Queen Latifah)
HOW I'M COMIN' - L.L. Cool J
GIVE HIM A LOVE - Tene' Williams
BUDDY X - Neneh Cherry
WHO'S THE MAN? - House of Pain
DOWN WITH THE KING - Run D.M.C.

STREET TRACKS VOL. 17
(3 RECORD SET ONLY)
COME BABY COME - K 7
RUFFNECK - MC Lyte
900 - MF 911
SHIFTEE - Onyx
MANY CLOUDS OF SMOKE - Total Devastation
KNUX TO THE HEAD - Tabu
OTHA FISH - The Pharcyde
KEEP YA HEAD UP - 2Pac
ALRIGHT - Kris Kross
A LITTLE SOMETHING FOR THE SUMMER- Paperboy
LET ME RIDE - Dr. Dre
LONELY MONDAY MORNING - Snow

STREET TRACKS VOL. 23
(3 RECORD SET OR 1 CD)
ROLLIN' WIT DANE - Dana Dane
GIVE IT TO YOU - Da Brat
QUO FUNK - Quo
FIRST LOVER - The Gap Band
ALL GLOCKS DOWN - Heather B
FEEL ME FLOW - Naughty By Nature
DON'T TAKE IT PERSONAL - Monica
FROGGY STYLE - Nuttin' Nyce
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Brazil	2	Monaco	2
Cameroon	2	Netherlands	1
Canada	4	Netherlands Antilles	1
Cayman Islands	1	New Zealand	2
Chile	2	Northern Ireland	1
China	2	Norway	2
Colombia	1	Pakistan	2
Costa Rica	1	Panama	1
Czechoslovakia	1	Papua New Guinea	2
Denmark	1	Paraguay	2
Dominican Republic	1	Philippines	2
Ecuador	1	Poland	1
Egypt	2	Portugal	1
El Salvador	1	Russia	2
Fiji	1	Saudi Arabia	2
Finland	2	Singapore	2
France	2	South Africa	2
French Polynesia	2	Spain	1
Germany	1	Sweden	2
Great Britain	1	Switzerland	1
Greece	1	Taiwan	1
Hong Kong	1	Thailand	2
Indonesia	2	Trinidad and Tobago	1
Ireland	1	Venezuela	1

Shipping & Handling?

U.S. SHIPPING: Via 2 day air service. The cost is only $5.95 ($16.95 in AK, HI or PR) per *ORDER* for domestic order (plus an additional $5.50 if C.O.D.)

APO, FPO, GUAM, U.S. VIRGIN ISLES: Via U.S. Mail Service. The cost is only $5.95 per *ORDER*. (NO C.O.D. Available)

INTERNATIONAL SHIPPING:
Via U.S. AIR Mail Parcel Post Service.

1. FIND YOUR COUNTRY AND CORRESPONDING TABLE NUMBER FROM THE LIST OF COUNTRIES ABOVE.
2. DETERMINE THE TYPE OF PRODUCT THAT IS TO BE SHIPPED. (VINYL RECORD, COMPACT DISC, OR BOTH)
3. USE THE MATCHING TABLE NUMBER BELOW.
4. SHIPMENTS OUTSIDE THE USA MAY BE SUBJECT OT IMPORT CHARGES. SUCH CHARGES ARE THE RESPONSIBILITY OF THE PURCHASER.

** IF YOUR COUNTRY IS NOT LISTED, USE TABLE 2.

++NOTE++

IF YOUR ORDER CONTAINS **ANY** SINGLE, DOUBLE, OR TRIPLE VINYL RECORDS SETS OR A BOX SET, YOU **CANNOT** USE THE CD ONLY SHIPPING TABLE.

INTL. SHIPPING TABLES

	1	2	3 MEXICO ONLY	4 CANADA ONLY
Vinyl ONLY				
First Piece VINYL or BOX SET	$11.95	$15.95	$ 8.95	$ 5.95
Addl Piece VINYL or BOX SET	$ 6.95	$ 7.95	$ 3.95	$ 1.95
++CD ONLY++ (NO VINYL in Order)				
First Piece CD, T-Shirt or Slip Mats	$ 5.95	$ 5.95	$ 5.95	$ 5.95
Addl Piece CD, T-Shirt or Slip Mats	$ 2.50	$ 3.50	$ 2.50	$ 1.50
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Addl Piece VINYL or BOX SET	$ 6.95	$ 7.95	$ 3.95	$ 1.95
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Hot Tracks*
(available on vinyl or CD)

The award-winning service that has given D.J.'s quality product for 14 years. *Hot Tracks* can cater to any D.J., utilizing popular tracks from the Top 40, HiNRG, Urban, & Alternative genres of the dance music industry. This triple record set (or single CD) comes out every 4-8 weeks & contains 8-12 mixes of current dance tracks from both the U.S & abroad. Other special issues that are associated with *Hot Tracks** are *Hot Classics* (a yearly venture into the historical tracks of dance music), *The EDGE* (80's dance classics) & *The Very Best of Hot Tracks* (The best of the rest).

Roadkill!
(available on vinyl or CD)

The service for D.J.'s who dare to play the new & different sounds in dance music. *Roadkill!* brings you the hottest underground dance tracks in the areas of Deep House, Industrial, Techno, Rave, & Alternative (along with some stuff they haven't thought of a name for!). Issued as a triple record set (or single CD) every 6-8 weeks, *Roadkill!* uses the same state-of-the-art digital mixing techniques as our other services, with additional production used on most tracks.

Street Tracks
(available on vinyl or CD)

Street Tracks was created for those D.J.'s that play only the best in urban & street music. Material used is the latest in Rap, R & B, Hip-house, & Funk (as well as an occasional urban classic thrown in). As is the same for all other Hot Tracks mixes, these cuts are created by using the most advanced digital technology. The hottest editing techniques are used, and most mixes have additional production as well. This is a triple record set (or single CD) that comes out every 6-8 weeks.

NRG For The 90's
(available on vinyl only)

This service has the same quality product & history that has made *Hot Tracks** such a success, but has the specialty D.J. in mind. Songs used are the hottest HiNRG cuts that can be found through either import or domestic releases. *NRG For The 90's* has won the best HiNRG remix service award the last four years in a row at the annual HiNRG Dance Music Awards. Hot Tracks has had a strong dedication to HiNRG D.J.'s through the years, and keeps that tradition going strong with this single record set coming out every 4-8 weeks (usually on colored vinyl, too!).

SUBSCRIPTION INFORMATION

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Signature _____

I hereby certify that I am a working professional in the music &/or entertainment industry & I agree to the terms & conditions of the Subscription Service Agreement (right)

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Subscription fees payed by Visa/MasterCard/American Express/Discover/Check/M.O.

Card #_____

Exp. Date ____/____

Signature _____

I hereby authorize Hot Tracks to charge my credit card account listed above.

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Argentina	2
Australia	2
Austria	1
Bahamas	1
Barbados	1
Belgium	2
Bermuda	1
Bolivia	1
Brazil	2
Cameroon	2
Cayman Islands	1
Chile	2
China	2
Colombia	1
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Denmark	1
Dominican Republic	1
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COUNTRY	TABLE
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Finland	2
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French Polynesia	2
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Ireland	1
Israel	1
Italy	1
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Japan	2
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Monaco	2
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COUNTRY	TABLE
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New Zealand	2
Northern Ireland	1
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Pakistan	2
Panama	1
Papua New Guinea	2
Paraguay	2
Philippines	2
Poland	1
Portugal	1
Russia	2
Saudi Arabia	2
Singapore	2
South Africa	2
Spain	1
Sweden	2
Switzerland	1
Taiwan	1
Thailand	2
Trinidand and Tobago	1
Venezuela	1

Subscription Service Agreement

This agreement is entered into between Hot Tracks*, PO Box 701347, Tulsa, OK 74170-1347, and the subscriber named on this agreement..

Upon acceptance of this agreement by Hot Tracks*, it shall provide the subscriber with: 1, 3 or 6 issues in double or triple record sets (or compact disc) with at least 6-8 full length songs. The exception being *NRG For The 90's*, which are single record sets containing 3-4 full length songs.

2. An information sheet with each issue explaining contents.
3. The opportunity for subscribers to submit their own material, edits, and mixes for Hot Tracks.
4. Issues will be released every 4-8 weeks (please allow for shipping).
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Upon acceptance of this agreement by Hot Tracks*, the subscriber agrees that:

1. All programs are promotional reproductions only, with all ownership and rights retained by the original record label &/or producer.
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7. The subscriber agrees to abide by all applicable laws.
8. Prices are subject to change without notice.

UNITED STATES

Hot Tracks® Street Tracks ROADKILL!	Next 3 Issues	Next 6 Issues	Each issue as it becomes available paid by Credit Card	Each issue as it becomes available C.O.D.
1 Vinyl Copy	$ 85.00	$155.00	$ 32.00	$ 37.50
1 CD Copy	$ 85.00	$155.00	$ 32.00	$ 37.50
1 Vinyl and 1 CD copy *	$130.00	$230.00	N/A	N/A
2 Vinyl Copies *	$130.00	$230.00	N/A	N/A
2 CD Copies *	$130.00	$230.00	N/A	N/A

NRG For The 90's

1 Vinyl Copy	$ 55.00	$100.00	$ 20.00	$ 25.50
2 Vinyl Copies *	$ 85.00	$150.00	N/A	N/A

CANADA & MEXICO

Hot Tracks® Street Tracks ROADKILL!	Next 3 Issues	Next 6 Issues	Each Issue as it becomes available paid by Credit Card
1 Vinyl Copy	$ 95.00	$175.00	$ 32.00
1 CD Copy	$ 95.00	$175.00	$ 32.00
1 Vinyl and 1 CD copy *	$140.00	$250.00	N/A
2 Vinyl Copies *	$150.00	$270.00	N/A
2 CD Copies *	$140.00	$250.00	N/A

NRG For The 90's

1 Vinyl Copy	$ 60.00	$115.00	$ 20.00
2 Vinyl Copies *	$100.00	$185.00	N/A

COUNTRY TABLE 1

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1 CD Copy	$ 95.00	$175.00	$ 32.00
1 Vinyl and 1 CD copy *	$160.00	$285.00	N/A
2 Vinyl Copies *	$175.00	$325.00	N/A
2 CD Copies *	$150.00	$250.00	N/A

NRG For The 90's

1 Vinyl Copy	$ 70.00	$140.00	$ 26.00
2 Vinyl Copies *	$110.00	$200.00	N/A

* Denotes Same Issue

COUNTRY TABLE 2

Hot Tracks® Street Tracks ROADKILL!	Next 3 Issues	Next 6 Issues	Each issue as it becomes available paid by Credit Card
1 Vinyl Copy	$120.00	$230.00	$ 42.00
1 CD Copy	$ 95.00	$175.00	$ 32.00
1 Vinyl and 1 CD copy *	$170.00	$315.00	N/A
2 Vinyl Copies *	$195.00	$365.00	N/A
2 CD Copies *	$150.00	$250.00	N/A

NRG For The 90's

1 Vinyl Copy	$ 80.00	$150.00	$ 30.00
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CHECK ONE

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Start my STREET TRACKS Subscription with Current Issue _____ Next Issue_____

Start my ROADKILL! Subscription with Current Issue _____ Next Issue_____

Start my NRG For The 90's Subscription with Current Issue _____ Next Issue_____

CHECK ONE

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- Circle your choice(s) in the appropriate chart & complete the start issue section to the left.

NEW DOUBLE PACK SUBSCRIPTIONS: (* Denotes Same Issue)

- SAVE MONEY !!!... get a second copy of the same issue. Perfect idea for those of you who... work two clubs, want an extra copy for home, want to mix together songs on the same disc, or simply get together with another DJ friend and DOUBLE Up on your subscription! Mix and Match Vinyl and CD.

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Tulsa, OK 74170-1347
USA

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(918) 366-1100
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ELLIOT PILSHAW
Feels Like Home
$ .99



These are songs of the heart, and Elliot sings them from the heart. For anyone lucky enough to have followed his career thus far, this should come as no surprise. To rallies and conferences, concert halls and cabarets across the United States and Canada, Elliot has brought his special blend of music and humor informed by pride and a spirited political intelligence. As a gay man, as a Jew, as a man, as a human, Elliot sings from his experience as he reaches across apparent boundaries and touches those whose experiences seem far from his own. Perhaps it's his integrity, or his evident commitment to everyone's liberation, or the fact that he sings of liberation without blaming or apologizing—or maybe it's the warm, enfolding tones of his voice and his ability to let the music speak for itself that have won him so many admirers.

Most of the songs on this album are about gay people. They could be about anyone. Anyone, that is, who has ever loved another human being deeply. And anyone whose efforts to love that human being have been met by legally-sanctioned discrimination, physical violence, and ostracization from family and friends. In the past two decades, gay people have faced all of these with courage and determination, and with increasing success. That success is marked by the nature of these songs, in that they are love songs, simple and glowing, not strident and defensive. Instead of stretching to prove the okay-ness of gayness, these songs move on to find the truly human beauty of same-sex closeness and commitment. In that sense they are for and about everyone, for the ability to be close to and prioritize people of one's own gender is inherent in every human. It is only gay oppression which makes it seem otherwise.

Because the message of gay oppression to gay people has been "you are bad, your love is bad, there is something wrong with you", one tendency among gay artists has been to say "we are better, there's something wrong with the rest of you." Yet not only is this perspective inaccurate. It also reinforces the separation, created by gay oppression, of gay people from the rest of society. To find the truly human, universal aspects of gay love is to put same-sex closeness and commitment back into the mainstream of human affairs. By delighting in a smile, in the feel of an embrace, in asking for help and coming through, these songs look beyond gay oppression and reactive responses to it, finding the essence of gay love: people doing their very best to love each other well.

David Jernigan

This Time
First Psalm
That Smile
Matelot
While Walking
It Feels Like Home
Who Have You Loved Today
Sit With Me
Walls to Roses
A Song For You
We're Not Alone
You Are Poetry

Produced by Elliot Pilshaw
Vocals: Elliot Pilshaw
Piano: John Bucchino
Piano arrangements: John Bucchino
Engineered by Scott Fraser
Recorded at Backlot Recorders, North Hollywood, California

Photography: Irene Young
Art Direction: John Paul
Photographic Printing: Michael Moya

This album is lovingly dedicated to Annette Igra and Howard Thelle.

Manufactured and distributed by
Icebergg Records
207 East Buffalo Street, Suite 501
Milwaukee, Wisconsin 53202
Also available on cassette

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ICEBERGG RECORDS



ROBERT LAMM
ACOUSTIC PIANO FENDER RHODES CLAVINET VOCALS

TERRY KATH
BASS ACOUSTIC GUITAR (FIREPLACE AND I'VE A LIFETIME TO)

ROSS SALAMONE
DRUMS

ALAN DE CARLO
ACOUSTIC GUITAR (LOVE SONG)

GUILLE GARCIA
CONGAS PERCUSSION

JAMES VINCENT
ELECTRIC GUITAR (CITY LIVING)

THE POINTER SISTERS
VOCALS

PAT WILLIAMS
STRING ARRANGEMENTS

THE ORCHESTRA

VIOLINS
SYDNEY SHARP WILLIAM KURASCH JEROME REISLER
ENDRE GRANAT TIBOR ZELIG, CLAIRE HODGSON JOY LYLE
DEBBIE GROSSMAN, ROBERT SUSHEL STANLEY PLUMMER
LEONARD MALARSKY CARL LA PENNA

VIOLAS
WILLIAM HYMANSON, JOSEPH REILICH,
JAN HLINKA MYRON SANDLER MYER BELLO YURIKO SAMEJI

CELLOS
JESSE EHRLICH GLORIA STRASSNER JERRY FESSLER, SELDEE HOPFORD

WOODWINDS
WILLIAM COLLETTE

RECORDING ENGINEERS WAYNE TARNOWSKI, ARMIN STEINER
MIXING ENGINEER ARMIN STEINER
RECORDED AT CARIBOU RANCH, NEDERLAND, COLORADO 80466
AND SOUND LABS HOLLYWOOD, CALIFORNIA
PHOTOGRAPHY GUY WEBSTER
ART DIRECTION RON COBB

PRODUCED BY ROBERT LAMM

TEMPORARY HOME

Written, arranged and produced by
Peter Hammill

Think of it simply as home
A place to come everyday now
They say we each choose the place
A vacuum following a vacuum

Hanging on Temporary Home
I recognise I don't see the bones
Jaundiced eye mottled skin
Complete consumption in

We dwell on why we've come indoors
Could another be choosing to stay
And the hurry of the world gone
Moves on and on the darkest road
I may wake in the morning

Living another day to go
Even the pressure of all the
Weapons of mankind behind stones
Living Temporary Home

LOVE SONG

Written, recorded and produced by Peter Hammill

You'd have to go far away
Before you had convinced me of my
Complete joy and I
Love you

You walk through the room
Like a queen who owns every thing
You are a queen who owns every thing

You walk down the street
Like a queen who owns every thing
You are a queen who owns every thing

I'll be your slave
I'll be your fool
I'll be your clown
I'll be your pool

You walk through the room
Like a queen who owns every thing
You are a queen who owns every thing

CRAZY HAY TO SHOVE & HEAVY

Written and recorded by Hammill, Evans

Weak as I know it was
Strong as a building was
Weary, regretful and broken
Seemingly destined to be

Weak as I know it was
Stuck in all the unfashion
Pains I took to overcome
Overcoming scored again

My cause is not to preach to convert
I'm through with what's around
Keep on with the things I know, oh
I'm not one to weep and bow

Don't turn away from
Everything we adore
Don't turn away from
Everything we adore

Keep the faith, it's waiting in
Every every heart to see
Keep the faith, it's waiting in
Every every heart to see

LIGHTS OUT, TIME RUNS OUT

Written and recorded by Hammill, Evans

It seems I'm constantly
Moving on somewhere every day

From the opening gates
And round on all planes
Through the fields, the sky, the rain
My mind runs in such planes

But there's a place where I'm going
It's empty empty
Some spirit will lay over it, come to sweep
We do agree
Perhaps I'll be dissolved, peaceful
Beyond the ego bond
Devoid of pain, the dark
Follow after... runs out
Soon... the lights... go out

Call it me, I'll call it a friend
The years, a lifetime played games
Were the stated goals all of failure

SPEAKING BOY

Written, performed and produced by Hammill

Where have you been, speaking boy
Where have you been, speaking boy
My journey led to me
The world we move is mixed and dim
Mists are a welcome sin
I know them as a friend, when
You wished me true
Or even normal, then no, can
I tell you what it is all about

Oh, get to try to sound your mind
And the power
You get so shy to keep a step ahead of time
And even though I walk on some times
I've stumbled, I admit
If you love your feelings, pass it
Come back to you
Love, it came back to you

I wished a lot, no one came near
To tell me what I am
There's a process going, I don't get shy
I think and I know
I've given up to take me, world no
Just I can
And I'm all at one time, love & confusion
As I search across a plain

ONE STEP FORWARD, TWO STEPS BACK

Written and produced by Hammill, Evans

One step forward
Two steps back
I couldn't display
Emotions
Where I'm going
Where I've been
Words in blank
One step forward
Two steps back

Turn to the city, look it down
To have by
To take its spoils and sound
Survive by
One step forward
Two steps back

In the ocean, across you
To be one to survive
Think the world owes no favor
One step forward

So the new point of view
Embedded

I THREAD AND I FLY

Written and recorded by Hammill, Evans

I'm place and I fly
Roots to arbor
I walk, I gaze, I sigh... to gaze again
Passion, as passion do
Overdose, to the next sensation
A sunset above, my arms
Outstretched
And I glide, I soar
Sun up on one enough
I search the western heaven
Pig, pillow
Turn a weird down, dead of
Tie me's everywhere is
All these nights
Canopy of the real sky
Nor fly my bridge
Everything I would wish to be
Been wanting to... an
Please go to all of this
Seconds and hours, I stop
Tree leaves grow on, up to
Grow and see
I listen the time came
This is was so boring to say
Where the time came
I was over-listening to say

SOMEDAY I'M GONNA GO

Written and recorded by Hammill, Evans

Someday I'm gonna go
Someday I'm gonna go
Far away, far away, far away
Far, far away
I'm gonna go
Far away
I'm gonna go
Far away
I'm gonna go far away

Did you exercise
Did you ever want to say the
Lazy it would be
Did you ever try
Did you ever cry
Did you ever lie
And there was nothing
There was nothing
There was nothing there
Nothing there

Did you exercise
Did you ever want to be the
Lazy you ever lawyer?
Did you ever try
Did you ever cry
Did you ever lie
Cause there was nothing
There was nothing
There was nothing there
Nothing there

A LIFETIME WE

Written and produced by Hammill, Evans

I find of the gray
We, meant the day
The crime time, my way
Sunrise, the dusky town is day are
Awakening

Don't see the smile
And you're late
You can't tell you, you're blind,

Can't tell you I love you now
Tell me I love you

Waiting on you
We wonder
Were I wonder
I'll be your lover
Always I search for you

We have a lifetime
Planning and time
Apprehension can bother my sleep
Increasing days and years of living, to
A lifetime we

CITY LIVING

Written and recorded by Hammill, Evans

City living
Has become a real inconvenience
With the noise and the noise and the
Noise
Noise
Is in the city
Is in the city
Is in the city
Is in the city

City living
Can't even open your eyes
With the noise and the noise and the
Noise
Noise
Is in the city
Is in the city
Is in the city

City is a terrible place to live
Everyone's in a hurry to get to work
No time to be nice to each other

City living
Never quiet enough to sleep
With the noise and the noise and the
Noise
Noise
Is in the city
Is in the city

CRAZY BROTHER JOHN

Written and recorded by Hammill, Evans

A good friend came over to see
To a family kind of thing
Made me scared, scared, scared
The conversation was dull
To a point of boredom, I drove to a bar
Days of the week, Sunday or Monday
He gave it to me, I'll be... he said
The real world and I
Were in a different place
We didn't get on

Crazy brother John, crazy brother John
And you're a crazy brother John
So you have a magic eye
Excellent head on your shoulders
Please, please, please

And so he raised his head from the floor
And then looked at me across the room
And so we talked for hours and hours
Before we agreed to disagree

His father had three or four years
Had married a much younger wife
Who was pregnant with their child
And now he was a mess
The business was in trouble
And then, after two months of living
With seeing the pain in his eyes
Now he was pregnant with their child

THE ROCHES

another world



Side One

LOVE RADIATES AROUND *
ANOTHER WORLD **
COME SOFTLY TO ME ***
MISSING *
FACE DOWN AT FOLK CITY ***

SIDE TWO

THE ANGRY ANGRY MAN *
WEEDED OUT ***
OLDER GIRLS ***
LOVE TO SEE YOU ***
GIMME A SLICE *

Tinker Barfield: bass
Gene Bianco: harp
Carter Cathcart: drums, bass, keyboards, electric guitars
Francisco Centeno: bass
Sandy Humphrey: cookies
Edd Kalehoff: synthesizers, keyboards, PP3
Steve Love: electric guitar
Roy Markowitz: drums
Sammy Merendino: drums (Paiste cymbals)
Maggie Roche: keyboards, singing
Suzzy Roche: acoustic guitar, singing
Terre Roche: electric and acoustic guitar, singing
Andy Schwartz: electric guitar
Lee Shapiro: synclavier

Management: Teddy Wainwright

Booking: Elizabeth Rush,
Tour Consultants Inc., P.O. Box 1333,
Montclair, New Jersey 07042

Front Cover Photos: Lesley J. Avery

Back Cover Photos: Clifford Fagin, Glen Zdon

Art Direction/Design: Lesley J. Avery

Also Available On Cassette

* Produced by Edd Kalehoff and Howard Lindeman for Edd Kalehoff Productions
Engineer: Howard Lindeman
Recorded at Producers Recording Studio

** Produced by Carter Cathcart and the Roches
Engineer: Carter Cathcart
Recorded and Mixed at Wild Twin Recording Studio

*** Produced by Richard Gottehrer
Engineer: Thom Panunzio
Assistant and additional engineering: His Majesty Tom Swift
Recorded at the Record Plant

"Love Radiates Around", "Missing", "The Angry Angry Man", "Love to See You" and "Gimme A Slice" mixed by Howard E. Lindeman at RPM Studio (thanks to Bob Mason). Assistant and additional engineering: Mike Krowiak ("your bottom is great").

"Come Softly to Me", "Face Down at Folk City", "Weeded Out" and "Older Girls" mixed by Thom Panunzio at the Record Plant.

Very special thanks to Teddy Wainwright, Edd Kalehoff, Howie Lindeman (for turning the other cheek!), Carter Cathcart, Ma and Dad.

We dedicate this album with love to our fans.

0 7599-25321-1

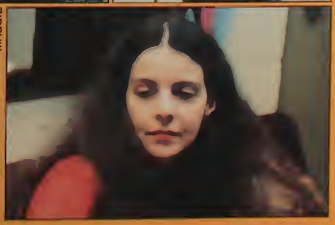
ROCHES



SUZZY



TERRE



MAGGIE

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THE ROCHES

side one

LOVE RADIATES AROUND

by Mark Johnson

Beyond this world came a power
Struck into me I don't know how
It happened slow I want you to know
Her love is true music and it
Radiates around

Here comes a new day; clouds roll away
Don't ask me, I don't know a thing
Let's drive to town across the border line
Her love is true music and it
Radiates around

My chance for true happiness
It waits upon her kiss
How can it be, it feels so good to know all this

My heart may break and it might fall
She is mine and I am hers through seasons all
Let's drive to town
Across the borderline
Her love is true music
And it radiates around

ANOTHER WORLD

by Maggie, Terre and Suzzy Roche

I don't feel that great today
I have never felt that great
Don't tell me to exercise
Don't tell me it's what I ate

There's got to be another world
Oh yeah oo oo oo baby
There's got to be another world
Oh yeah oo oo oo baby

I'm the kind of person who
Likes to sleep all day and night
Too bad I'm sleeping by myself
Nobody's here to hold me tight

There's got to be another world...

Think how good just normal feels
A helmet on my head
Constant flow of ice cream in
I'd be as good as dead

There's got to be another world...

MISSING

by David Roche

He's not dead or alive
He's not off with some other guy
He's not lost track of the time
He's just

Missing

People say hey it'll never happen to me
Just goes to show how foolish people can be
I've been waiting all night for a sign from my baby
But he's

Missing

He's not coming through the door
He's not dialing the phone
He's not out on the dance floor
He's not walking home alone
He's just

Missing

He's not drugged or lost
Or trying to escape
He's not being raped
He's not in my arms
Looking in my eyes
Smiling for me
He's just

Missing

People say hey it'll never happen to me
Just goes to show how foolish people can be
I've been waiting all night for a sign from my baby
But he's

Missing

FACE DOWN AT FOLK CITY

by Maggie, Terre & Suzzy Roche

Face down at Folk City
When you came in here you were looking so pretty
With your dracula cape and your bat what a pity
Now you're face down at Folk City

Somebody's singing a song up on the stage
But I'm sorry to say it ain't the latest rage
Two mean men come walking in the door
Now one of 'em stands and the other's on the floor

He's face down...

Step right up to the girl behind the bar
And she looks at you like who the hell you think you are
You spend the next seven hours expressing your soul
Then you go into the girls room and you give it to the bowl

Ooo I'm having such a great time
Ooo where the sun don't shine
Ooo I'm having such a great time
Ooo where the sun don't shine

When you wake up you don't remember a thing
But you think you hear the telephone ring
Hi I just called to say hello
And to tell you something you might like to know

You were face down.....

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THE ROCHES

side two

THE ANGRY ANGRY MAN

by Terre and Suzzy Roche

He goes to the window to see
He can't help it he's got to look away
aaah
So many sweethearts strolling in the park again today

Days and days of loneliness
Endless cup of coffee pack of cigarettes
aaah
So many foggy nights of drinking he forgets

In the diary he keeps he writes against himself
Can't do it all alone need somebody else's help

Lately I've been sitting around thinking about it
I guess I don't deserve somebody to love

I'm an angry angry man
I know I'm no fun but I need a hand
aaah
Nobody really likes an angry angry man

Angry angry man

WEEDED OUT

by Maggie, Terre and Suzzy Roche

What is the matter with the weather
How come you don't get any rain
You search the sky for signs of life
But out on the prairie in your dried up corn
You never felt so weary and you never been this lorn

You're being weeded
You're being weeded
You're being weeded out

Remember when a couple years back
You won the raffle at the dance
They made a path you gave a laugh
How will you find something else where you go
As hard as a harvest and as heavy as a hoe

You're being weeded
You're being weeded
You're being weeded out

Rise and shine another time
Standing in the endless afternoon so warm
Not a cloud in the air but you're still counting on a storm

You're being weeded
You're being weeded
You're being weeded out

OLDER GIRLS

by Terre and Suzzy Roche

They have a language all their own
It has an I can make it overtone
Conversation never stops
Throw the ball up it never drops

Older Girls

They have a crop of growing kids
Most of the marriages on the skids
If the disappointment hit'em hard
Seem to be holding high cards

Older Girls

Feast your eyes on well made suit
Dig that hairdo expensive boot
Maybe they get a little heavy sometimes
Sitting up late with bottle of wine

Older Girls

As I go from year to year
Through love affair and big career
Wonder what I'm gonna be
Watch the older girls and see

Older Girls

In the clothing store they try
On some size they used to buy
Fleeing there they go and eat
Something that will still taste sweet

Older Girls

Letting all the trimmings go
That were part of the big show
Here it comes the real them
Forever busting out amen

LOVE TO SEE YOU

by Suzzy Roche

It may be what I wanna do
But I won't fall in love with you
You are never gonna be mine
But I just love to see you

Old moon shining starlight
But I can't have my wish tonight
You are never gonna be mine
But I just love to see you

Can you hear me
Can you hear me
Can you hear me friend

Noone nowhere can take your place
The happy sad look on your face
You are never gonna be mine
But I just love to see you

GIMME A SLICE

by Maggie and Terre Roche

Money position and power
Flashing back to the first impression
Hurrying year and slow hour
Are you ready to make some concessions

Gimme a slice with everything on it
Gimme a slice with everything on it
Gimme a slice with everything on it
Gimme a slice with everything on it

Babbling gossip and thin ice
High flying theories and complex notions
How many times can you think twice
You're gonna have to go through the emotions

Gimme a slice.....

Listen to the sound of the way you get around the room
Look into the eyes of the other butterflies that loom
Wearisome and dull weird and fantastic
Profitless and vain brave and elastic
All the lesser lights pale
You pack a punch and you don't know about it

Gimme a slice.....

*NSYNC

Girlfriend

THE NEPTUNES REMIX
FEATURING **NELLY**




















*NSYNC
Girlfriend

THE NEPTUNES REMIX FEATURING NELLY

SIDE A:

1. **Girlfriend (The Neptunes Remix featuring Nelly)** 4:43
2. **Girlfriend (The Neptunes Remix featuring Nelly) – Instrumental** 4:43

SIDE B:

1. **Girlfriend (Album Version)** 4:13
2. **Girlfriend (Album Version) – Instrumental** 4:11

Girlfriend (The Neptunes Remix featuring Nelly)
Justin Timberlake/Chad Hugo/Pharrell Williams
Tennman Tunes (adm. by Zomba Enterprises Inc.) /EMI April Music, Inc. o/b/o itself and Chaos Chad Music (ASCAP)/EMI Blackwood Music, Inc. o/b/o itself and Waters Of Nazareth (BMI)
Remix Produced by The Neptunes
Additional Vocals Recorded by Brian Garten at Right Track Recording, NYC
Mixed by Serban Ghenea at Windmark Studios, Virginia Beach, VA
Pharrell Williams of N.E.R.D. appears courtesy of Virgin Records America, Inc.
Nelly appears courtesy of Fo' Real Entertainment/Universal Records

Girlfriend (Album Version)
Justin Timberlake/Chad Hugo/Pharrell Williams
Tennman Tunes (adm. by Zomba Enterprises Inc.) /EMI April Music, Inc. o/b/o itself and Chaos Chad Music (ASCAP)/EMI Blackwood Music, Inc. o/b/o itself and Waters Of Nazareth (BMI)
Produced by The Neptunes
Recorded by Brian Garten at Right Track, NYC; Battery Studios, NYC; WIRE Studios, Orlando, FL
Assistant Recording Engineers: Paul Gregory, Renee Nemeri, Matrix Scorpio
Mixed by Jean-Marie Horvat at Brandon's Way Recording, Los Angeles, CA
Assistant Mix Engineer: Jaimie Pressly
Pharrell Williams of N.E.R.D. appears courtesy of Virgin Records America, Inc.

Mastered by Chaz Harper at Battery Mastering, NYC
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JIVE

JIVE-50057-1

Street Tracks Vol. 51

• CONTAINS EXPLICIT LYRICS

A

*Wyclef Jean
"PERFECT GENTLEMAN"
BPM 135.9
Time: 6:14

Co-Ed
"SUMTHIN' ON YOU"
BPM 101.9
Time: 5:56

B

Tyrese
"I LIKE THEM GIRLS"
BPM 89.9
Time: 5:21

Amanda
"EVERYBODY DOESN'T"
BPM 95.6
Time: 5:11

QB'S Finest feat. Nas
"OOCHIE WALLY"
BPM 93.9
Time: 5:17



PRODUCTION NOTES

STREET TRACKS #51

* CONTAINS EXPLICIT LYRICS

A1
*Wyclef Jean
"PERFECT GENTLEMAN"
BPM 135.9 / Time: 6:14
Intro: 32 (:20)
Break: 32 (4:21)
Outro: 32/32 (5:48)
Digital Mix by Keoni Wood / Mixes Used: Album, Instrumental, Accapella
Courtesy of Columbia Records
Thanks to David Jurman at Columbia

A2
Co-Ed
"SUMTHIN' ON YOU"
BPM 101.9
Time: 5:56
Intro: 32 (:00)
Break: 32 (4:03)
Outro: 32 (5:37)
Digital Mix by Matt "The Bratt" Derrick / Mixes Used: Radio Edit, TV Track, Instrumental
Courtesy of Universal Records
Thanks to David Nathan at Universal

B1
Tyrese
"I LIKE THEM GIRLS"
BPM 89.9 / Time: 5:21
Intro: 32/32 (:00) Break: 32 (3:44)
Outro: 32 (4:58)
Digital Mix by DJ Lucky / Mixes Used: Main Mix, Instrumental
Courtesy of RCA Records
Thanks to Vince DeGeorgio at RCA

B2
Amanda
"EVERYBODY DOESN'T"
BPM 95.6 / Time: 5:11
Intro: 32 (:00) Break: NO BREAK
Outro: 32 (4:51)
Digital Mix by Matt "The Bratt" Derrick / Mixes Used: Radio Edit, IROC Radio Edit
Courtesy of Maverick Records
Thanks to Tommy Nappi at Maverick

B3
QB'S Finest feat. Nas
"OOCHIE WALLY"
BPM 93.9 / Time: 5:17
Intro: 32 (:00) Break: 32 (3:02)
Outro: 32 (4:56)
Digital Remix by DJ Wicked (aka Joe Miranda) / Mixes Used: Accapella
Courtesy of Columbia Records
Thanks to Dave Jurman at Columbia

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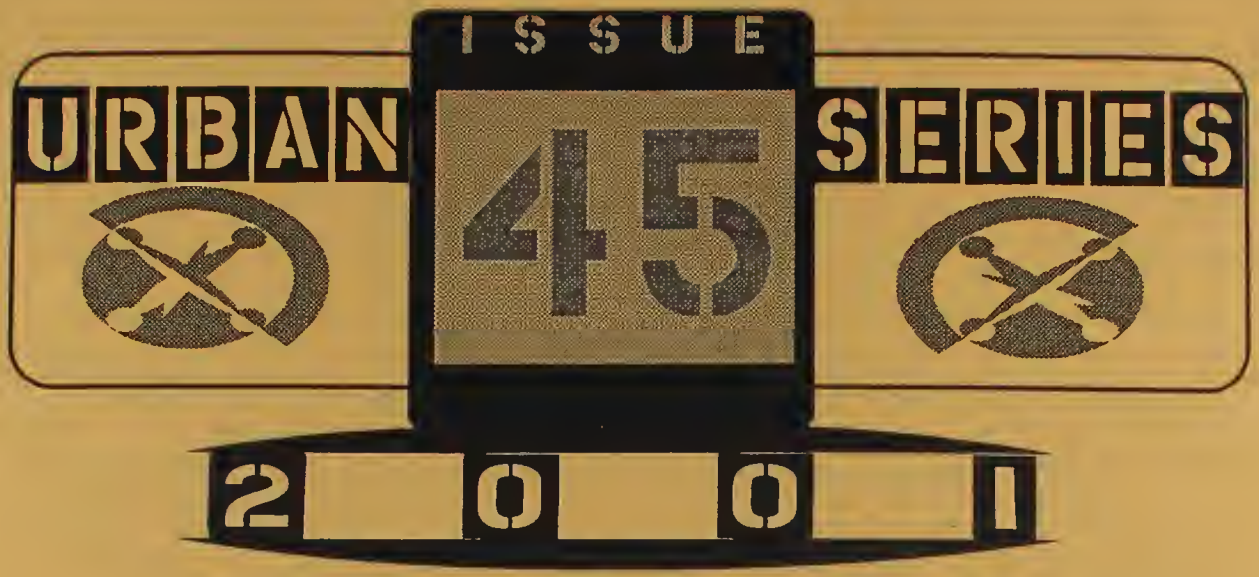
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SIDE 1

Danger (Been So Long)
Mystikal feat. Nivea

X
Xhibit

SIDE 2

Ride Wit Me
Nelly feat. City Spud

Stutter
Joe feat. Mystikal

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1. **Feelin' So Good 108 BPM (5:11)**
   Jennifer Lopez, Work
   Remix & Additional Production by
   J.D. Menard & Jason Racicot**

2. **Ryde Or Die Chick 95 BPM (5:33)**
   The Lox feat. Timerland & Eve, Interscope
   Remix & Additional Production by
   DJ Soulseeka**

side 2

1. **Hot Boyz 81 BPM (4:44)**
   Missy Elliot, Interscope
   Remix & Additional Production by Steve Dupont**

2. **Love Me Now* 101 BPM (5:03)**
   Beenie Man feat. Wyclef Jean, Virgin
   Remix & Additional Production by Ryan Foley**

side 3

1. **So Sweet* 101 BPM (4:55)**
   Brooke Russell, Edel
   Total Reconstruction by DJ SERG

2. **You Can Do It 100 BPM (5:23)**
   Ice Cube, Priority
   Remix & Additional Production by
   DJ Soulseeka**

side 4

1. **Shy Guy 94 BPM (5:09)**
   Diana King, Work
   Remix & Additional Production by Roonie G.

2. **Jackin' Beats* 99 BPM (6:53)**
   Total Reconstruction by DJ Chaos**

**Total Reconstruction from theacapella*
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PYELONEPHRITIS

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PYELONEPHRITIS

SIDE ONE		SIDE TWO
PART ONE	Etiology and Pathophysiology GADDO ONESTI, M.D.	• What are the indications for cystoscopy in the diagnosis of pyelonephritis? • How long do you treat a routine case of acute pyelonephritis? • What is the most appropriate antibiotic and antimicrobial drug when hypertension is associated with chronic pyelonephritis? —and other questions and answers supplementing the lecture material.
PART TWO	Diagnosis and Treatment CHARLES D. SWARTZ, M.D.	

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GALLBLADDER DISEASE

SIDE ONE

PART ONE Medical Aspects

EDWIN POLISH, M.D.

PART TWO Surgical Aspects

CHARLES C. WOLFERTH, JR., M.D.

SIDE TWO

- What criteria do you use in the selection of patients for surgery?
- Can gallstones be dissolved once they are formed?
- Which drugs are useful in treating the pain of biliary colic?

— and other questions and answers supplementing the lecture material.

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VOL. I

NUMBER ONE–1965 SERIES

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medi-disc

RHEUMATIC FEVER

SIDE ONE		SIDE TWO	
PART ONE	Current Concepts JOSEPH M. URICCHIO, M.D.	PART ONE	Heart Sounds Recorded DANIEL MASON, M.D.
PART TWO	Diagnosis & Auscultatory Findings DANIEL MASON, M.D.		
PART THREE	Treatment & Prognosis JEROME A. HUBSHER, M.D.	PART TWO	QUESTION & ANSWER SESSION

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NUMBER ELEVEN - 1965 SERIES

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JAUNDICE IN THE NEWBORN

SIDE ONE		SIDE TWO
PART ONE	Differential Diagnosis GERALD M. FENDRICK, M.D.	• What is the current outlook for biliary atresia? • What type and amount of blood is used for exchange transfusion? • What is the management of jaundice in the absence of hemolytic disease? —and other questions and answers which supplement the lecture material
PART TWO	Diagnosis MARTIN BAREN, M.D.	

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NUMBER TWO–1965 SERIES

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RHEUMATIC MITRAL STENOSIS

SIDE ONE	SIDE TWO
PART ONE Pathophysiology SHELDON M. BENDER, M.D. PART TWO Clinical Correlation BERNARD L. SEGAL, M.D. PART THREE Surgical Therapy GUMERSINDO BLANCO, M.D.	• What are the clinical symptoms of pulmonary hypertension in the patient with stenosis? • Would you employ the simpler closed surgery technique in a desperately ill patient? • What are the criteria used to determine operability? — and other questions which supplement the lecture material

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NUMBER SIX – 1965 SERIES

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CIRRHOSIS OF THE LIVER

SIDE ONE

PART ONE Etiology and Pathophysiology
FRANCIS NASO, M.D.

PART TWO Management of Cirrhosis of the Liver
JOSEPH M. GAMBESCIA, M.D.

SIDE TWO

- What part does "autoimmunity" play in the development of chronic hepatitis?
- How do you handle bleeding from esophageal varices?
- When would you perform a paracentesis?

— and other questions which supplement the lecture material.

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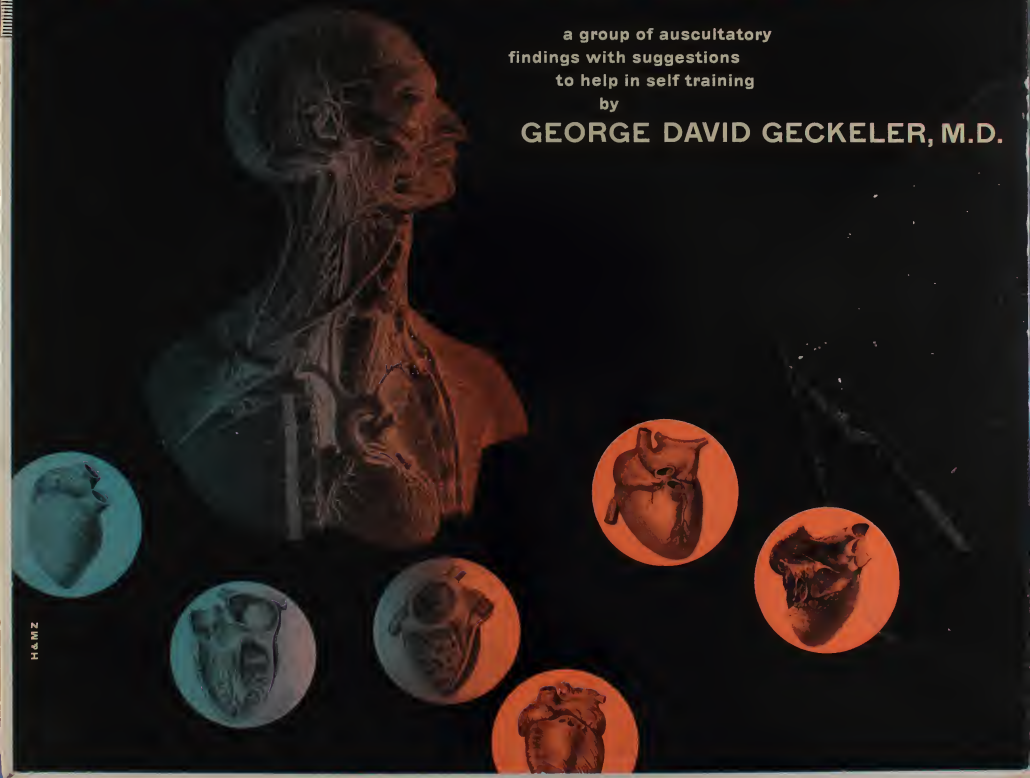
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HEART RECORDINGS

a group of auscultatory findings with suggestions to help in self training

by

GEORGE DAVID GECKELER, M.D.



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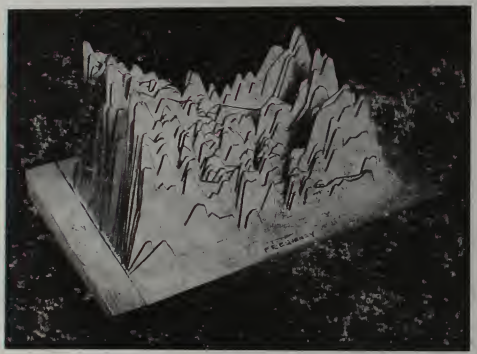
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A true dimensional model showing time frequency and intensity of three cycles of a musical systolic murmur.

Here is presented a group of cardiac auscultatory findings with appropriate descriptions. These were designed for the beginner in auscultatory diagnosis and in their development the viewpoint of a beginner was constantly borne in mind.

The art of listening can be developed and the man who at first may be somewhat discouraged may take heart when he realizes that before the past quarter century all teaching along this line was on a "one to one" basis. More than ever we are convinced that the quickest and most effective way for a student to learn such findings is for him to augment his formal training with self-teaching phonograph records. If really interested, he, or a small group, may listen to any type of murmur as many times as is necessary and analyze its characteristics. He thereby learns to discriminate, by practicing how to listen carefully for one thing at a time. (These records were not developed for classroom demonstration and it is felt they do not lend themselves well for such work.)

With the perfection of tape recording it has been possible more accurately to record and reproduce on records these auscultatory findings. This method has also made it possible to make up illustrations with slow heart rates without altering the heart sounds or murmur of those illustrations. This was done by identifying the first sound, second sound, and murmur or murmurs and then cutting up series of cardiac cycles and splicing together, with blank tape between, first sounds, second sounds, and the murmur or murmurs. At these slow rates the student is able to locate that part of the cardiac cycle where the murmur occurs and to understand better its different features, that is, its pitch, its length, whether it is blowing, rough, or musical, and crescendo or decrescendo in type. And by this same method a murmur itself can be isolated from the heart sounds, then regrouped, and finally replayed at its original rate.

COMMENTS AND SUGGESTIONS

It is expected that some will say that the voice is too loud as compared with the illustrations, but it was finally decided that the illustrations should not be so loud as to make for an unnatural effect. A number of examples have not come through as well as others. The normal third heart sound is heard only in some cycles, although actually this is as it often is heard in the patient. And the illustration of premature beats after exercise shows a reduplicated mitral first sound, but this also was what developed in this case. The pericardial friction rub is difficult to hear and there was an artifact in the recording.

The suggestion to learn to place murmurs in the cardiac cycle by using the systolic and diastolic time intervals should prove valuable.

Certain controversial matters are dealt with rather arbitrarily, but rather than equivocate we have stated what we believe to be correct. These include the question of whether musical murmurs are always the result of structural damage; the worthlessness of pulse deficit; the criteria for classification of innocent murmurs; and the usually hard to hear blowing mid-diastolic murmur of the childhood type of mitral stenosis.

The specificity of a sharp mitral first sound representing mitral stenosis has not received proper emphasis, we think, nor has the fact that with hypertension in the systemic or pulmonic circuit the accentuated second sound at the base may be well transmitted over the precordium, heard loudest sometimes lower down than the conventional areas of a normal heart, and overshadow the second sound at the apex so that the mitral second sound can not be heard.

A considerable number of very unusual illustrations were purposely not included; these probably will be assembled on a later record.

It may be worth mentioning that the nomenclature as suggested in the "Nomenclature and Criteria for Diagnosis of Diseases of the Heart" (Adopted and Distributed by the American Heart Association, 50 West 50th Street, New York City) has been adhered to rigidly. We believe that this has very great merit and should receive more general appreciation.

TRAIN YOURSELF TO LISTEN FOR ONLY ONE THING AT A TIME.

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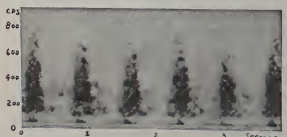
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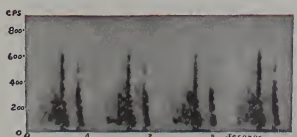
Side I

SEQUENCE OF ILLUSTRATIONS

Normal sounds at the apex
Normal sounds at 60/min.
Normal sounds at 60/min.
Sharp mitral first sound
Sharp mitral first sound
Normal heart after exercise (loud M_1)
Sharp mitral first sound
Reduplicated mitral first sound
Reduplicated and loud P_2
Distant heart sounds
Loud P_2 at apex
Ringing aortic second sound
Normal third heart sound
Systolic click
Opening snap
Gallop rhythm
Auricular fibrillation
Auricular fibrillation (exercise)
Premature beats
Premature beats
Coupling
Premature beats (frequent)
Premature beats (exercise)
Normal sounds
Blowing systolic murmur (moderate intensity)
Late systolic murmur
Rough systolic murmur after 1st sound
Rough systolic murmur 40/min.
First sound at apex
Rough systolic murmur
Second sound
Rough systolic murmur
1st sound, rough systolic murmur, 2nd sound
1st sound, rough systolic murmur, 2nd sound 60/min.
1st sound, rough systolic murmur, 2nd sound 90/min.
Presystolic accentuation of mid-late diastolic murmur
Presystolic murmur, sharp first sound, and second sound, one cycle
Presystolic accentuation of mid-late diastolic murmur, sharp 1st sound, second sound
Presystolic accentuation of mid-late diastolic murmur, sharp 1st sound, second sound, single cycle
Same as above at 40/min.
Same at 60/min.
Sharp M_1
Sharp M_1
Rough systolic murmur at 60/min.
Presystolic accentuation of a mid-late diastolic murmur at 60/min.
Mid-diastolic murmur (childhood type)
Opening snap
Mid-diastolic murmur at 45/min.
Mid-diastolic murmur at 60/min.



ROUGH SYSTOLIC MURMUR



SHARP M_1 AND PRESYSTOLIC MURMUR



OPENING SNAP

MEL 4078 INSERT A

Side II

Systolic murmur—rough

Opening snap

Decrescendo diastolic murmur—blowing

Mid-late diastolic murmur with presystolic accentuation

Decrescendo mid-late diastolic murmur (rough)

Early blowing diastolic preceded by a rough systolic murmur

Early blowing diastolic murmur

Early blowing diastolic murmur at 40/min.

Early diastolic murmur from 6 I.S. anterior axillary line

Mid-late diastolic murmur (of M.S.)

Rough murmur of aortic stenosis with diminished A_2

Rough murmur of aortic stenosis with diminished A_2

Blowing aortic systolic murmur with accentuated A_2

Rough murmur of aortic stenosis with diminished A_2

Rough systolic murmur with accentuated A_2

Musical systolic murmur

Musical systolic at 60/min.

Innocent murmur

Blowing systolic murmur

Sharp mitral first sound

Accentuated P_2

Expiratory breath sound

Aortic early diastolic murmur

Blowing systolic murmur at base accompanied by loud breath sounds

Blowing systolic murmur at base (breath being held)

Rough pericardial rub

Pleural friction rub—4th left I.S. mid-clavicular line

Coupling with a pericardial friction rub

Murmur of patent ductus—taken directly beneath the left clavicle

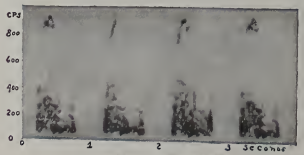
Early blowing diastolic murmur and loud rough systolic murmur

Systolic and early diastolic murmurs with distinct interval between

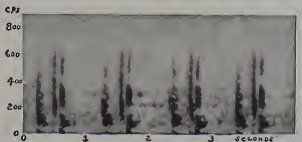
Bruit from arterio-venous fistula

Pulmonic insufficiency

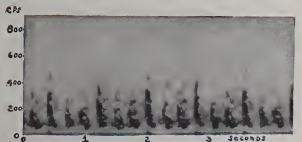
M_1—Mitral first sound
A_2—Aortic second sound
P_2—Pulmonic second sound



MUSICAL SYSTOLIC MURMUR



SYSTOLIC CLICK



GALLOP RHYTHM

ML 410 INSERT D

KMFDM



RULES

SIDE A.

SON OF A GUN 4:23

OVERHAULED BY SASCHA KONIETZKO AND CHRIS SHEPARD

INANE 8:28

UNDERMINED BY EN ESCH AND CHRIS M. FLAM

SIDE B.

RULES 8:13

REAPPLIED BY RAYMOND WATTS AND STEVE WHITE



TVT8746-8

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KMFDM
ENTERPRISES

KMFDM



RULES

KMFDM



RULES

SON OF A GUN 4:23

(KONIETZKO/SCHULZ/VAN EATON)

SHOCKWAVE • MASSIVE ATTACK
ATOMIC BLAST • SON OF A GUN IS BACK
CHAOS • PANIC • NO RESISTANCE
DETONATIONS IN A DISTANCE
APOCALYPSE NOW • WALLS OF FLAME
BILLOWING SMOKE • WHO'S TO BLAME
FORGED FROM STEEL • IRON WILL
SHIT FOR BRAINS • BORN TO KILL
ALL ARE EQUAL • NO DISCRIMINATION
SON OF A GUN • A SIMPLE EQUATION
SON OF A GUN • MASTER OF FATE
BOWS TO NO GOD • KINGDOM OR STATE

WATCH OUT
SON OF A GUN
SUPERHERO #1

PUBLISHED BY KMFDM ENT. US
WILLIAM RIEFLIN: DRUMS
SASCHA KONIETZKO: VOCALS/BASS/LOOPS/SAMPLES/SH-101
GÜNTER SCHULZ: GUITARS
RON LOWE: DRILL & VACUUM-CLEANER
DORONA ALBERTI: VOCALS

INANE 8:28

PUBLISHED BY KMFDM ENT. US
EN ESCH: SOLO-GUITAR
MARK DURANTE: SLIDE-GUITAR
GÜNTER SCHULZ: GUITARS
SASCHA KONIETZKO: VOCALS/BASS/LOOPS/SAMPLES/MS-404
CHERYL WILSON: VOCALS
WILLIAM RIEFLIN: DRUMS
BRUCE BENDINGER: VOICE-OVER

(DURANTE/KONIETZKO/SCHULZ)

CHEW IT ALL UP • TURN IT ARDUND • GIVE THE MEANING A TWIST • SPIT IT BACK OUT
REPULSIVE • CORROSIVE • ENTICING • CDNFUSING • ABUSIVE • ELUSIVE • PROVOKING
AMUSING • MANGLED AND GROUND • DECOMPOSED AND DESTROYED • WHATEVER WAS FOUND
WE INVENTED THE SOUND
PREPARED TO ORDER • CODKED TO PERFECTION • ACCDRDING TO TASTE • NO DISSATISFACTION
GERMAN ENGINEERING • ASTDUNDING INGENUITY • OVER A DECADE OF CONCEPTUAL CONTINUITY
KMFDM • A CDNSTANT INTRUSIDN • IT POISONS YOUR BLDDD • YOU NEED AN INFUSION
LIKE EVERYTHING ELSE IT'S COMPLETELY INANE
PRDFOUNDLY PROFANE AND IT DRIVES ME INSANE
KMFDM • WHAT DO YOU KNOW • DON'T BLOW YOUR TOP NOW, HERE WE GO !
KMFDM • WHAT'S THE DEAL
YOU'RE SO NAIVE, COME ON GET REAL !
KMFDM • FOR WHAT YOUR MONEY CAN BUY
LEAVE YOUR ANGST BEHIND AND FLY SKY-HIGH !
KMFDM • MAKE YOUR CHOICE
CELEBRATE CHAOS • GET INTO THE NOISE !
KMFDM • NIHILISTIC AND FREE
UAIDE FOR YOU AND ME
HELP US, SAVE US, TAKE US AWAY
KMFDM • MAKE MY DAY
KMFDM • WHAT'S THE STORY
SEX ON THE FLAG, SPLIT AND GLORY
KMFDM CAN'T SUCK HARD ENOUGH
HAVE A LITTLE MORE • YOU JUST LOVE THAT STUFF

RULES 8:13

(CONNELLY/DURANTE/KONIETZKO/SCHULZ)

YES, SO THE MESSAGE GDES
LIKE AN INSECT IN ITS DEATH-THROES
A MAGIC-CARPET-RIDE TO HELL
THEN BACK TO HERE WITH TIME TO TELL
A METAL-SCAR ON EVERY FACE
WE WALK TO A FORBIDDEN PLACE
WHERE DIRTY WATER CLEANS THE SOUL
WE POUR INTO ANOTHER HOLE
UNDER A CONCRETE-SKY
BARRICADES BEGIN TO RISE
SUN AND STARS BEGIN TO FALL
A SONIC-BOOM CONDEMNS US ALL
DECAPITATED SOLDIERS FIGHT
AND MINISTERS CONTROL THE LIGHT
IN LEAKING GAS WE BATHE OUR FLESH
AND IN THE AIR WE FIGHT FOR BREATH
HERE COMES A SECRET DELIVERY
ALL ABOARD THE REASON WHY
A BROKEN DOWN DISCOVERY
THE RULES, THE RULES DO NOT APPLY
I'M HALF BLIND AND I'M LOSING
A PICTURE THAT IS OUT OF CONTROL
I'M LYING ON THE GROUND BUT I'M MOVING
A PRISON BEING BUILT ROUND MY SOUL

AUF DEM FLIEGENDEN TEPPICH
ZUR HÖLLE UND ZURÜCK
MIT AUSFÜHRLICHEM BERICHT
UNTER BLEIERNEM HIMMEL
BARRIKADEN VERDUNKELN DAS LICHT
KOPFLOSE SOLDATEN IN DER SCHLACHT
INSEKTEN IN TODESZUCKUNGEN
IM ANGESICHT VERLÖSCHENDER
GESTIRNE VERLASSEN
UNS ALLE HOFFNUNGEN

PUBLISHED BY KMFDM ENT. US/SPURBURN
MARK DURANTE: SLIDE-GUITAR
GUNTER SCHULZ: GUITARS
SASCHA KONIETZKO: VOCALS/DRUMS/BASS/LOOPS/SAMPLES/PRO-ONE
CHRIS CONNELLY: VOCALS
CHERYL WILSON: VOCALS
BRUCE BRECKENFELD: HAMMOND B-3

GOLDEN BOY / QUINCY JONES

The album is a kaleidoscope of shifting moods and colors, lyrical, caressing, and exultant shouts.



The Theme from "Golden Boy"
(String Version)

The Witching Hour

Seaweed

Golden Boy

Django

Soul Serenade

Theme from "Golden Boy"
(Big Band Version)

A Hard Day's Night

The Sidewinder

The Midnight Sun will Never Set

Printed in U.S.A. ©Wynne Printing Corp. 1964

MERCURY HI-FIDELITY MG 20938



The scope of Quincy Jones as arranger, composer and orchestra leader is provocatively evident in this diversified collection of performances. There are, for example, two versions of the infectious "Theme From Golden Boy"—the new show starring Sammy Davis, Jr., with score by Charles Strouse and Lee Adams. One, with strings, is lyrical and caressing. The other, with a big swinging band, is shoutingly exultant.

The album as a whole is a kaleidoscope of shifting moods and colors. The airy, floating grace of "The Witching Hour," a new original by Quincy Jones, is juxtaposed with the sinuous, sensuous "Seaweed," another Quincy Jones composition. A still further dimension of the Jones orchestral language is his acutely sensitive, reflective treatment of John Lewis' "Django," a major modern jazz original.

Quincy's affinity for hard-driving, blues-laced emotional power is illustrated by his arrangement of the Ousley-Dixon "Soul Serenade" and his wit and high spirits make the Beatles' hit "A Hard Day's Night" into a buoyant, stomping ball. Similarly, Quincy has heightened the loping ease of Lee Morgan's "Sidewinder" in his brisk big band version of the tune. And there is a soothing return to unabashed lyricism in Quincy's own piece, one of the most durable originals in years—"The Midnight Sun Will Never Set."

In whatever kind of setting he functions, Quincy's work is characterized by clarity of line economy of means and the quality of scoring that allows soloists to be themselves as they contribute to the evocation of a mood. For this ablum, moreover, Quincy has chosen a number of notable instrumentalists.

The big-toned envelopingly, warm tenor saxophone of Eddie "Lockjaw" Davis is heard on a number of the tunes, sometimes in a romantic vein, as in "The Midnight Sun Will Never Set," and at other times, preaching with fire and force as in "Soul Serenade." Also present are the glowing, unerringly tasteful guitar of Jim Hall, "The Witching Hour," "Django," the incisive trumpet of Freddie Hubbard, "The Sidewinder" and the big band version of "Theme From Golden Boy," the fervent soprano saxophone of Jerome Richardson, the big band Theme From "Golden Boy," the intense, searing alto of Phil Woods "A Hard Day's Night," the mockingly witty Don Elliott "Seaweed," and the crisply personal Joe Newman "The Witching Hour" and "A Hard Day's Night."

This spectrum of orchestral skills, therefore, represents the combination of superior soloists, expert section men, and a conductor-arranger who himself has the resiliency and breadth of imagination to enable each piece to make its fullest impact. In his orchestras, Quincy invariably manages to combine precision with relaxation, warmth with discipline, and individuality with collective zeal.

Vendor
Mercury Record Corporation

Printed in U.S.A.

THEME FROM GOLDEN BOY *(String Version)*
From The Musical Production "Golden Boy",
(Charles Strouse-Lee Adams), Edwin H. Morris & Company Inc. (ASCAP) 2:47

THE WITCHING HOUR
(Q. Jones), Skenfern Music Corp. (ASCAP) 2:40

SEAWEED
(Quincy Jones), Bonjour Music, Inc. (ASCAP) 2:24

GOLDEN BOY
(Charles Strouse-Lee Adams), Edwin H. Morris & Company Inc. (ASCAP) 3:10

DJANGO
(John Lewis), MJQ Music Inc. (BMI) 4:58

SOUL SERENADE
(Curtis Ousley-Arthur Dixon), Kilynn Music Publishing, Inc. (BMI) & Vee Vee Music Corp. (BMI) 3:44

THEME FROM GOLDEN BOY *(Big Band Version)*
From The Musical Production "Golden Boy",
(Charles Strouse-Lee Adams), Edwin H. Morris & Company Inc. (ASCAP) 2:54

HARD DAY'S NIGHT
(Lennon-McCartney), Maclen Music Inc. (BMI). 2:24

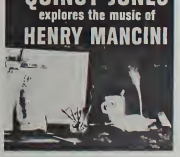
THE SIDEWINDER
(Lee Morgan), NOM Music Inc. (BMI) 3:40

THE MIDNIGHT SUN WILL NEVER SET
(Quincy Jones-H. Salvador-D. Cochran), Music of Today Inc. (BMI) 3:08

HI FI Information

BIG BAND SESSION (BRASS). Trumpets—NEUMANN U67; TROMBONES—NEUMANN U67. Reeds (five saxophones)—3 Neumann U67; Piano—AKG D24, BASS—Sennheiser Condenser; Drums—Altec/Lipstick; Guitar—Sennheiser Dynamic; HARP—Margaret Ross; BASSISTS—Milt Hinton, Art Davis; DRUMS—Ed Shaughnessy; PIANO—Bobby Scott; GUITAR—Jim Hall; TENOR SAX—Eddie "Lockjaw" Davis; WOODWINDS—Jerome Richardson, Billy Slapin; VIBES & MARIMBA—Don Elliott; FRENCH HORNS—James Buffington, Morris Secon; STRINGS—Harold Coletta, Al Brown, Selwart Clarke, Julien Barber, Arelie Levin, Karen Tuttle, David Mankovitz, David Schwartz, Ted Israel, Charles McCracken, George Ricci, Kermit Moore, Maurice Bialkin, Harry Lookofsky; REEDS—George Dessinger, Stan Webb; TRUMPETS—Johnny Foske, Joe Newman, Dick Hurwitz, Freddie Hubbard; TROMBONES—Billy Byers, Al Grey, Quentin Jackson, Paul Faulise, Bill Watrous; SAXES—Jerome Richardson, Phil Woods, Eddie "Lockjaw" Davis, Frank Foster, Cecil Payne; DRUMS—Grady Tate; BASS—Bob Cranshaw; PIANO—Bobby Scott; GUITAR—Jim Hall. SOLOISTS: THE MIDNIGHT SUN WILL NEVER SET—Eddie "Lockjaw" Davis (tenor sax); SEAWEED—Featuring Don Elliott on vocal & bass marimba; GOLDEN BOY—Eddie "Lockjaw" Davis (tenor sax); SOUL SERENADE—Eddie "Lockjaw" Davis (tenor sax); THEME FROM GOLDEN BOY (big band version)—Freddie Hubbard (trumpet), Jerome Richardson (soprano sax); THE WITCHING HOUR—Bobby Scott (piano), Jim Hall (guitar), Eddie "Lockjaw" Davis (tenor sax), Joe Newman (trumpet); THE SIDEWINDER—Freddie Hubbard (trumpet); A HARD DAY'S NIGHT—Joe Newman (trumpet), Phil Woods (alto sax), Bobby Scott (piano). National Recording Studios—Engineer: Phil Ramone. September 15th, 1964. Arranged & conducted by Quincy Jones.





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(Here's To) **BRONZE**

SILVER & GOLD

MAL FUNCTION • VAL HART

HAL NATELY • RAL ROBERTIE • RANCE STODDARD

For Mal & Val,

1984 will be remembered for three things: George Orwell's book, the Olympic Games, and this recording of "Bronze, Silver & Gold."

The lyric of this song sprang from an afternoon's conversation with a long-time friend who is a former Decathelete. He was a pole vaulter; one of the first guys to use a fibreglass pole. He competed in Tokyo in 1964 and again in Munich in 1972.

As he spoke, a glimmer of a tear rolled down his cheek. He told us of ambition, concentration, frustration and elation during the many years of training for a fleeting few moments of Olympic competition.

It was a very invigorating afternoon for us and very relatable to athletes, musicians, actors, politicians, and all others who train and develop inside a never-ending spiral toward personal accomplishment.

Here's to our athletes and our way of life.

Here's to **BRONZE, SILVER & GOLD!**

REMEMBER
HOW I REMEMBER
IT WAS A TIME
I'LL NEVER FORGET
THE STARTER'S PISTOL
A BLURR OF MOTION
IN MY MIND
I'M LIVIN' IT YET

FROM ALL NATIONS
THE HEROES GATHER
A THOUSAND BANNERS
COLOR THE AIR
IN THE HOUR
OF DECISION
THERE'S ONLY ONE
GOLD MEDAL TO DECLARE

HERE'S TO
BRONZE, SILVER & GOLD
AND THE TREASURE
THAT THEY HOLD
TOAST THE LEGENDS
THAT UNFOLD
HERE'S TO
BRONZE, SILVER & GOLD

THEY ARE HEROES
OF THE FIRE
EXPLODING EMBERS
BENEATH THE FLAME
THEY DREAM OF CONQUEST
FUELED BY DESIRE
FORGED BY CHALLENGE
CAST IN THE GAME

HERE'S TO
BRONZE, SILVER & GOLD
AND THE TREASURE
THAT THEY HOLD
TOAST THE LEGENDS
THAT UNFOLD
HERE'S TO
BRONZE, SILVER & GOLD



MAL & VAL

BRONZE, SILVER & GOLD

MAL FUNCTION—vocals, guitar
VAL HART—inspiration
HAL NATELY—vocals, guitar
RAL ROBERTIE—drums
RANCE STODDARD—vocals, bass

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FUNCTION, STODDARD & NATELY
ENGINEERED BY
PAUL RAY
ASSISTED BY BRUCE WILDSTEIN
RECORDED AT
SUNSET SOUND FACTORY
MIXED AT
WESTLAKE AUDIO
MASTERED BY
FUTURE DISC
BY STEVE HALL
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LINC DAMERST
PHOTOGRAPHY BY
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HOME IS A CONCEPT // **THAT WON'T ALWAYS** LAST // TAKE OUT THE SUN // **AND LIVE IN THE PAST**

CUT THE LEGS OFF YOUR BROTHERS

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MOUNTAIN MAN // **TWO**

TWO WAS WRITTEN, ARRANGED AND PERFORMED BY **JOSHUA SMITH, JESSE MENARD AND PATRIGK MURPHY.**

ENGINEERED BY **IAN VAN OPIJNEN** AT MONROE STREET IN DOUGLAS MA AND ECHO ROOM PRODUCTIONS IN UXBRIDGE, MA IN SEPTEMBER 2011
MASTERED BY **CARL SAFF**
DRUM TECH **ALEX GARCIA-RIVERA**

ADDITIONAL DRUMS/PERCUSSION ON TRACK 4 BY **ALEX GARGIA-RIVERA**
ADDITIONAL VOCALS BY **KEVIN FITZGERALD** (1), **RYAN MARTIN** (3), **SCOTT AYOTTE** (4)

ARTWORK AND DESIGN BY **JOSHUA SMITH** I WWW PLUSJOSHSMITH COM

THANK YOU FOR THE MEALS FLOORS, SHOWS AND SUPPORT

SPECIAL THANKS TO CHRIS HANSEN AND EVERYONE AT NO SLEEP RECORDS, RYAN O'CONNOR AND LARRY SCOTT AT THINK FAST! RECORDS RJ CRDWDER-SCHAEFER AT MIGHTIER THAN SWORD RECORDS, ALEX GARCIA-RIVERA VINCENT MILBURN, MIKE STRADER, GEORGE AND BRYAN AT SJC CUSTOM DRUMS, RYAN MACKFALL AND IAN VAN OPIJNEN

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***TWO* IS DEDIGATED TO DOMINIG OWEN MALLARY.**

HOME IS A GDNCEPT // PRDFIT MEETS THE PROMISE OF THE HDLY WILL YOU FIND GOD IN TIME? THE STREETS ARE LITTERED WITH BLIND DOGS CARRYING THE THAWING SNAKES THE NUMB BROTHERS LIE RUSTING AWAY CAST AWAY SALT WILL NOT HEAL THE SNAKES SWIM IN BUT STAY ON THE WAR PATH RUST AWAY KEEP WARM AND PRAY FOR RAIN SWIM IN BUT STAY ON THE WAR PATH SILENCE AND MIDDLE FINGERS, BUILT BY THE HOLY LEADERS PROFITS THAT START DUT RIGHT TURN INTO BOTTDM FEEDERS DAYS OF OLD PRESERVE THAT NEW SOUND YOU CAN'T STAY STUCK DAYS OF NEW YOU'LL MISS THAT OLD SOUND IT SUCKS YOUR SDUL IT'S TOO BRIGHT OUT I DDN'T KNOW IF I LOST GOD OR IF HE LOST ME ALL THE FIRES I'VE STARTED REMIND ME OF NOTHING TO LOSE SIGHT, THAT'S THE FAST WAY TO DIE STAY NUMB STAY SIMPLE THE BONES BREAK AS I'M FORCED TO LEAVE ENJOY YDUR TIME STAY MOVING THE SHARP CAGE CUTS DEEP I DON'T KNOW IF I LOST GOD OR IF HE LOST ME

THAT WON'T ALWAYS LAST // YOUR LANGUAGE IS MINE ANO TOGETHER WE SHARE SOMETHING BEAUTIFUL TODAY IS TOO BRIGHT JUST TO FOLLOW THE SUN WITHDUT LDSING THAT PALE BLUE YOU RE PROMISING NOTHING BUT FUCKING FLOWERS AND BROKEN CAGES DECLINING ON THE BEDROOM FLOOR STOP CHASING THE SNAKES AND RUN WITH THE DOGS STAY LOCKED IN YOUR CLOSET STAY TIRED FOR SO LONG TOO EARLY AND BRIGHT JUST TO FOLLOW THE SUN TOO WET IN THE EAST, TOO DRY IN THE WEST ALL GOOO THINGS COME TO AN END I LOSE IF I LEAVE I LOSE IF YOU LEAVE ALL GOOD THINGS COME TO SAD ENDINGS TOO LOVE ALL OF THE OLD PRETTY SONGS BORN WITH A BROKEN COMPASS AND RUST IN THE KNEES TO LOVE ALL THE PRETTY SONGS AS I PASS THROUGH THE HEAT TIRED ANO BORING AND SHAMELESS, NOTHING IS REAL TO LEARN FROM YOUR FATHERS WHO TAUGHT TO BURN EVERYTHING

TAKE OUT THE SUN // I USED TO SLEEP NOW I OON'T LONG WESTERN ROADS LEAD TO HOME WHERE DID THE KEYS TO YOUR WEST HOME GO? LIFE WITH NO MEANING HAS NO PURPOSE THERE'S NO WHERE TO STAY WARM OR EVEN NUMB FOCUSED ON THE FUTURE AND TRYING NOT TO LOSE SIGHT CUT THE LEGS OFF YOUR BROTHERS CUT THE ARMS OFF YOUR FATHERS LEARN TO FORGET THRIVE ON THIS PALE BLUE COAST NOTHING INSIDE YOU MOVES NOTHING INSIDE YOU IS REAL TOO MANY CAGES, AND NOT ENOUGH TRUTH THE TWO FURTHERS POINTS ON THE FLOOR ARE WASTED WITH THE CAGE THE FLOWERS BLOOM, BUT THE COLORS FAOE AWAY MOST ROADS WON T BRING YOU BACK (THERE WAS A TIME THAT ONE WOULD LOSE HOPE RUNNING FROM THE TWO FURTHEST POINTS INSTEAD OF FOLLOWING THE SUN HE SAIO RISE EARLY TO CATCH THE LONG WESTERN ROADS BEFORE THE SMILING BRIDE HERE IS THE TIME THAT SAYS YOU LOSE IF YOU LEAVE NOW IS THE TIME, THAT YOU WILL THRIVE ON THIS PALE BLUE COAST CUT THE ARMS OFF YOUR FATHERS CUT THE LEGS OFF YOUR BROTHERS

AND LIVE IN THE PAST // THE SHARP CAGE CUTS OEEP THAT COLD SOUND WON'T SLEEP SET FIRE BURN EVERYTHING FORGET AFTER THIS WEEK DO WHAT YOU CAN STAY YOUNG STAY SIMPLE STAY NUMB THIS TIME DO WHAT YOU KNOW THIS IS THE PROGRESS THIS IS THE PROCESS OF STAYING SIMPLE DO WHAT YOU CAN YOUR LANGUAGE ACTS AS YOUR TURF IS THE HOLY LAND OO ME A FAVOR AND TRY TO GET SOME SLEEP BUT DON'T REMEMBER SATURDAY JUST TRY TO DISAPPEAR YOUR LANGUAGE IS SIMPLE THROUGH YOUR MOTHERS EYES WE'RE MISERABLE WHEN AIR GETS COLD EVERYBODY CRIES









ANNOUNCING THE U.S. 12" RELEASE OF

"DREAMCATCHER" BY D.J.EYAL (L.A.) FEATURING

DAVE RALPH REMIX!!

CATALOG #PP027

Following hot on the heels of Oakenfold's hugely successful *Tranceport* cd, Dave Ralph has offered up *Tranceport II* featuring 'Dreamcatcher' (Dave Ralph remix) to critical acclaim.

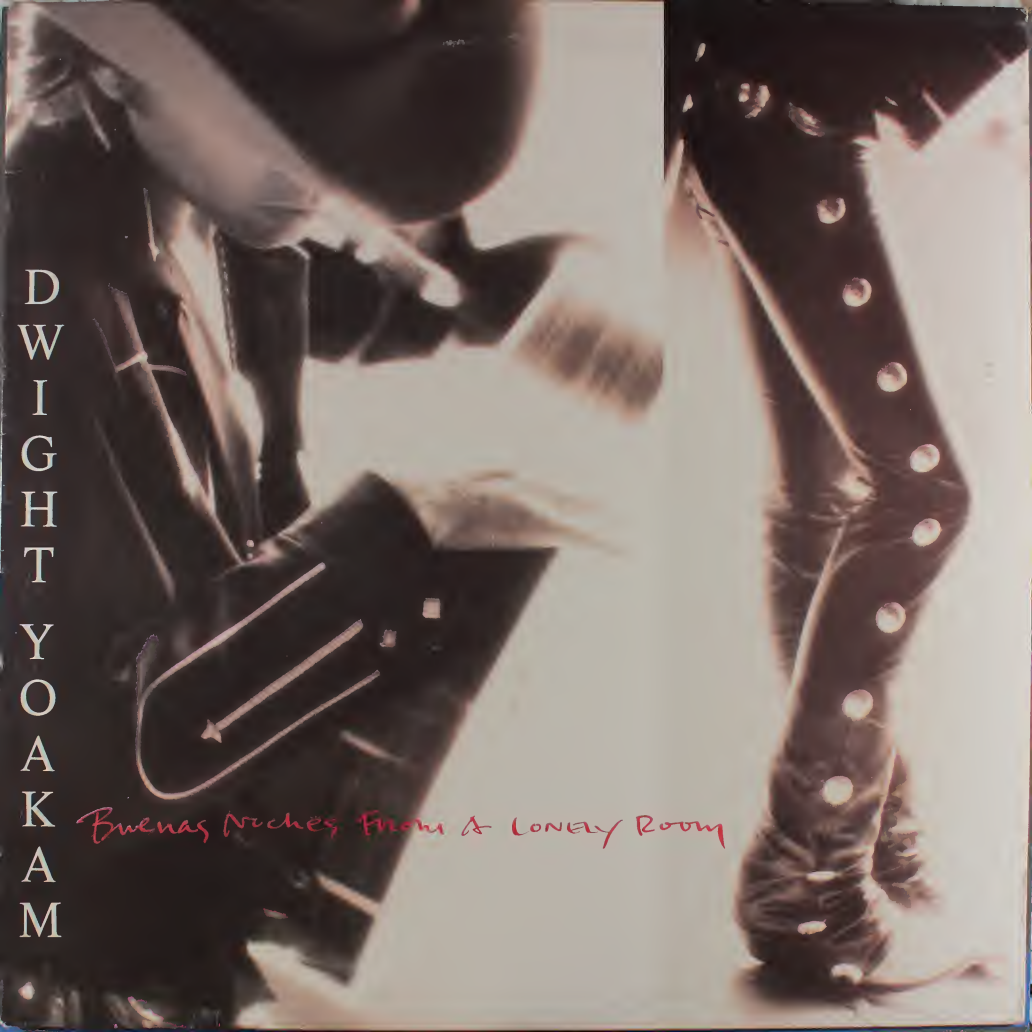
Reviewed Feb 2000 in Mixer magazine (The Trance Edition) Nicholas Bennison loves "Dreamcatcher" quoting from his review:
"With the first bassline change there is little doubt that the track is to be an epic. 'Dreamcatcher' drops into its break and slowly the different melodies filter in, drenching the track with emotion. 'Dreamcatcher' is one to get you up there, and is a quality production to boot."

'Dreamcatcher' producer , Dj Eyal , co-produced his first track 'Shadow & Light' with Pure Nova. Released in November 98, 'Shadow & Light' has charted highly on Massive Records (UK), Satelite Records (US) and received four out of five from Muzik magazine`s Jan 99 issue, calling it a 'winner'. These two are also known for their storming remixes of Café del Mar' as well as Capricorn's 'I Love New York'.

Dj Eyal is currently dj'ing & working on new tracks at a feverish pace.

Experience 'Dreamcatcher' as it lifts dj sets to the next level & beyond, leaving an everlasting memory of a special time and place.

Enjoy


DWIGHT YOAKAM
Buenas Noches From A Lonely Room


Produced By Tift Merritt



Buenas Noches from a Lonely Room

MUSICIANS

DWIGHT YOAKAM	Vocals, Acoustic Guitar, Percussion
PETE ANDERSON	Electric & Acoustic Guitars, Sul String Bass, Baritone Guitar, "Robin" Dobro Guitar, Percussion, Mandolin on "Send Me The Pillow"
TARAS PRODANIUK	Bass Guitar
JEFF DONAVAN	Drums
SCOTT JOSS	Mandolin
SKIP EDWARDS	Piano

ADDITIONAL MUSICIANS

TOM BRUMLEY	Steel Guitar
DON REED	Fiddle
FLACO JIMENEZ	Accordion
DUSTY WAKEMAN	Six String Bass on "Hold On To God," Percussion
AL PERKINS	Dobro

ADDITIONAL VOCALISTS

BUCK OWENS	Vocals on "Streets of Baker Jail"
MARIA McKEE	Vocals on "Send Me The Pillow"
BRANTLEY KEARNS	Background Vocal on "What I Don't Know"
JIM LAUDERDALE	Background Vocals
THE LONESOME STRANGERS (JEFF RYMES & RANDY WEEKS)	Vocals on "Hold On To God"

PRODUCTION

Produced by	PETE ANDERSON
Engineered and Mixed by	DUSTY WAKEMAN
Additional Engineering	CHARLIE PAAKKARI
Assistant Engineer	PETER DOELL
Production Assistant	MICHAEL DUMAS
Recorded at	CAPITOL STUDIOS, "A" "B" and "C" HOLLYWOOD, CA
Mastered by	EDDIE SCHREYER
Additional Recording at	MAD DOG STUDIOS, VENICE, CA
Sound Consultants	JACK PRICE, ROSS "THE DRUM DOCTOR" GARFIELD, CHARLIE "TREM-SYNC INC." PAAKKARI
Guitar Maintenance	RICHARD OBELINGER
Amplifier Maintenance	JIM WILLIAMS
Drum Technician	JOHN LEE WHITE III
Special Thanks	NICK HUNTER, JACK McFADDEN, JOHN BRANCA, GARY STIFFELMAN, JIM WATT, BILL HARPER, JOHN "PUNKIN" YOUNG, AL PRIEST, GARY WHITE, CHARLIE PAAKKARI, GUITARS "R" U.S., BARBARA HEIN, MERYT STARBIN
Management	R.C. BRADLEY DWIGHT YOAKAM TOURS 6363 Sunset Boulevard Suite 712 Hollywood, CA 90028
Agency	JOHN HUIE, DARRIS HATCH INTERNATIONAL CREATIVE MANAGEMENT 8899 Beverly Boulevard Los Angeles, CA 90048
Fan Club	DWIGHT YOAKAM FAN CLUB C/O MAIL MANN 18340 Ventura Boulevard Suite 363 Encino, CA 91436
Art Direction	KIM CHAMPAGNE AND DWIGHT YOAKAM
Photographs	PEGGY SIROTA

Maria McKee appears courtesy of Geffen Records

SIDE ONE

I Got You

(DWIGHT YOAKAM)

I've had to buy back damn near
everything I own
From a little man whose name
is Saul
And has a lot of money to loan
I drive a beat up '67 Chevrolet
With a torn up seat
That pokes a brand new hole
in my back near every day
I got a letter from the folks
over at Bell
Just to let me know for my next
phone call
I could walk outside and yell
Hey, I know my life seems a mess
But honey, things to me still
look real swell

CHORUS:

'Cause I've got you to see me
through
Yeah, I've got you to chase
my blues
I've got you to ease my pain
Yeah, I've got you, girl, to keep
me sane
So let them do what they want
to do
'Cause it don't matter long as
I've got you
I've got the landlord breathing
down my neck for rent
He don't give a damn about
my kids or where the money
was spent
And after all those years of
payin' union dues
It sure didn't seem to count for
much when we got our layoff
news
I got a note from the man over
at the bank
Said the next 10 gallons of gas
I buy won't be going in
my tank
Hey, I know I might seem near
dead
But honey, I think I might just
get well

CHORUS:

'Cause I've got you to see me
through
Yeah, I've got you to chase
my blues
I've got you to ease my pain
Honey, I've got you, girl, to
keep me sane
So let them do what they want
to do
'Cause it don't matter long as
I've got you
Yeah, let them go right ahead
and sue
'Cause it don't matter long as
I've got you

© 1988 Coal Dust West Music BMI

One More Name

(DWIGHT YOAKAM)

My friends tried to tell me you
were steppin around
But I wouldn't hear it, I shut
them all down
But now I'm a thinkin' you've
made a fool out of me
'Cause the words that are slippin'
spell grief and misery

CHORUS:

One more name, one more
name you call out in your
sleep
One more name and I'll know
it's not a lie
One more name, one more
name that from your lips
does creep
One more name and our love
will surely die
Haunted and nurtured by the
rumors about you
Listening in silence to whispers
of truth
Deceived by the soft kiss you
forge every day
While each night those same
lips give your secret away

CHORUS (TWICE)

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What I Don't Know

(DWIGHT YOAKAM)

CHORUS:

What I don't know might not
hurt me
If I stay dumb and no one tells
But if I find out that you've
been cheatin'
What I don't know might get
you killed

Death row in prison don't look
half as bad
As a life filled with heartache
over you
So if you're a playin' those dirty
little games
You better pray that I don't find
out the truth

CHORUS

Smith and Wesson juries hold a
real mean, nasty court
And the verdict that they pass
is never slow
So keep on a wearin' that little
poker face
'Cause soon enough your cards
will have to show

CHORUS

© 1988 Coal Dust West Music BMI

Home of the Blues

(JOHNNY CASH / GLENN DOUGLAS / LILLIE McALPINE)

Just around the corner there's
heartache
Down the road all losers use
If you can wade in through the
teardrops of my friend
I'll meet you at the home of
the Blues

I walk and I cry as my heartbeat
Keeps time with the drag of
my shoes
The sun never shines through
this window of mine
It's dark here at the home of
the Blues

But this place is filled with
sweetest memories
Memories so sweet that I cry
Dreams that I had left me
feeling oh so bad
That I just want to lay right
down and die
So if you just lost your
sweetheart
And you ain't got no good way
to choose
Come follow me, misery loves
company
I'll meet you at the home of
the Blues

But this place is filled with
sweetest memories
Memories so sweet that I cry
Dreams that I had left me
feeling oh so bad
That I just want to lay right
down and die
So if you just lost your
sweetheart
And you ain't got no good way
to choose
Come follow me, misery loves
company
Welcome at the home of
the Blues
I'll take you at the home of
the Blues

© 1957 Hi-Lo Music BMI

Buenas Noches From a Lonely Room (She Wore Red Dresses)

(DWIGHT YOAKAM)

She wore red dresses with her
black shining hair
She had my baby and caused
me to care
Then coldly she left me to
suffer and cry
She wore red dresses and told
such sweet lies

I never knew him but he took
her away
And on my knees like a madman
for vengeance I prayed
While the pain and the anger
destroyed my weak mind
She wore red dresses and left
the wounded behind

I searched till I found them,
then I cursed at the sight
Of their sleeping shadows in
the cold neon light
In the dark morning silence
I placed the gun to her head
She wore red dresses, but now
she lay dead

© 1988 Coal Dust West Music BMI

SIDE TWO

I Hear You Knockin'

(J. D. MILLER)

CHORUS:

I hear you knockin'
I hear you callin'
I hear you every time
you say my name
But it's too late, baby
Your calling is all in vain

I hear you crying
You done the lying
You tried to cheat
Baby, you're to blame
But it's too late, baby
Your crying is all in vain

I packed my suitcase
I bought my ticket
It won't be long
and I'll be on my way
'Cause I'm a leaving, yeah,
I'm a leaving, and
I'm going away to stay

CHORUS

I hear you knockin'
I hear you callin'
I hear you every time
you say my name
But it's too late, baby
Your calling is all in vain

I hear you knock, knock, knock
I hear you call, call, call
I hear you every time
you say my name
But it's too late, baby
Your calling is all in vain

© 1958 Essellene Music BMI

I Sang Dixie

(DWIGHT YOAKAM)

CHORUS

I sang Dixie as he died
The people just walked on by
as I cried
The bottle had robbed him
of all his rebel pride
So I sang Dixie as he died

He said way down yonder
in the land of cotton
Old times there ain't near
as rotten as they are
On this damned old U.S. street
Then he drew a dying breath
And laid his head
against my chest
Please Lord take his soul
back home to Dixie

CHORUS

He said listen to me son
while you still can
Run back home
to that Southern land
Don't you see what life here
has done to me?
Then he closed those
old blue eyes
And fell limp against my side
No more pain, now he's safe
back home in Dixie

CHORUS:

I sang Dixie as he died
The people just walked on by
as I cried
The bottle had robbed him
of all his rebel pride
So I sang Dixie as he died
I sang Dixie as he died

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Streets of Bakersfield

(HOMER JOY)

I came here looking
for something
I couldn't find anywhere else
Hey, I'm not trying to be nobody
Just want a chance to be myself
I've done a thousand miles
of thumbin'
I've worn holes in both my heels
Trying to find me
something better
On the streets of Bakersfield

CHORUS:

You don't know me,
but you don't like me
You say you care less how I feel
But how many of you that sit
and judge me
Have ever walked the streets
of Bakersfield?

Spent some time in San Francisco
Spent a night there in the can
They threw this drunk man
in my jail cell
Took fifteen dollars
from that man
Left him my watch
and my old house key
Don't want folks thinkin'
that I'd steal
Then I thanked him
as I was leaving, and
I headed for the streets
of Bakersfield

CHORUS:

You don't know me,
but you don't like me
You say you care less how I feel
But how many of you that sit
and judge me
Have ever walked the streets
of Bakersfield?

You don't know me,
but you don't like me
You say you care less how I feel
But how many of you that sit
and judge me
Have ever walked the streets
of Bakersfield?

How many of you that sit
and judge me
Have ever walked the streets
of Bakersfield?

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Floyd County

(DWIGHT YOAKAM)

CHORUS:

It's a sad day in Floyd County,
Mr. Jones
Yeah, the grief is strong
for the man that's gone
And at the grave his woman cries
and she moans
'Cause it's a sad day in
Floyd County, Mr. Jones

The six children he raised
are all weepin'
For this soft-spoken
mountain man
Who fed them with the money he
earned in those black mines
And the food he could raise
with his hands

CHORUS

Though the world knew nothing
of his wisdom
Or the honest and simple things
he did
There's some folks cryin'
on this hillside today
That know about the humble
way he lived

CHORUS

Now this house in the holler
stands empty
Though his presence
in my memory is plain
You know I'd swear that I just
saw him walkin' up that hill
I guess this place just won't
never be the same

CHORUS

© 1988 Coal Dust West Music BMI

Send Me the Pillow

(HANK LOCKLIN)

CHORUS:

Send me the pillow
that you dream on
Don't you know that I still care
for you
Send me the pillow
that you dream on
So, darlin', I can dream on it, too

Each night while I'm sleeping,
oh so lonely
I'll share your love and dreams
that once were true
Send me the pillow
that you dream on
So, darlin', I can dream on it, too

CHORUS.

Send me the pillow
that you dream on
Maybe time will let our dreams
come true
Send me the pillow
that you dream on
So, darlin', I can dream on it, too

I've waited so long
for you to write me
But just a memory is all
that is left of you
Send me the pillow
that you dream on
So, darlin', I can dream on it, too
So, darlin', I can dream on it, too

© 1950 Acuff-Rose Publications, Inc. BMI

Hold on to God

(DWIGHT YOAKAM)

Written and performed for my mother, Ruth Ann, without whose love and support I would not have survived at three months or thirty years of age. Your hands will always guide my heart.

CHORUS.

Hold on, hold on, hold on to God
And not the ways of the world
Hold on, hold on
and put your trust
In His ever lasting Word
Hold on, hold on, hold on to God
In this life's storm-tossed sea
Cling to Jesus, His lifeline
It will salvation bring

Satan shall lead down
a pathway of sin
Away from your heavenly home
With many great wonders,
many great signs
Deceiving all but the strong

CHORUS

Be not misled
by miraculous deeds
Performed in the name
of the Lamb
For He shall return
as a thief in the night
To claim his own once again

CHORUS

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SONNY STITT and BENNIE GREEN

MY MAIN MAN

STEREO CA 744

CADET TM.



STEREO CA 744
CADET T.M.
© 1972
GRT Corporation

SONNY STITT and BENNIE GREEN
•
MY MAIN MAN

BENNIE GREEN and SONNY STITT have maintained a mutual admiration society for many years now, and yet to my knowledge, this is the very first time they have recorded together as featured soloists. Hence, the title of the album, *"MY MAIN MAN"*.

The setting for this album came about rather uniquely. Bennie, for a long time after he left the Charlie Ventura "Bop For The People" venture in the late '40's, toured with his own swinging group which featured the trombone/tenor sax voicing similar to the sounds herein, but his cohorts at that time usually were Charlie Rouse, and later, Billy Root. After that band broke up, Bennie traveled mostly as a single, working with house rhythm sections throughout the country. Sonny Stitt also has worked extensively as a single throughout his career, except for the memorable years he double teamed with Gene Ammons. Recently, in Chicago, Sonny and Bennie were booked in as single attractions in a "jam session" atmosphere at McKie's, with a local rhythm section. Their natural affinity to each others style gave impetus to their decision to tour together as a unit. During that first Chicago stay, a suggestion was made that they record together, but previous booking commitments prevented a date at that time.

Later this year when I contacted them to be featured at the 9th Annual Charlie Parker Memorial Concert, held in Chicago each March, an opportunity arose for the delayed recording session, which then took place the day following the concert. This postponement had also given them time to perfect enough tunes for an album, and to really develop the intricacies of their individual styles to best work harmoniously with each other.

Bennie Green is one of the very few modern day trombonists whose allegiance stems from influences prior to J. J. Johnson. Bennie's seemingly effortless, relaxed style would be better described as having stemmed from a fondness for the big sound, and humor-tinged trombonings of Dickie Wells and/or Vic Dickenson, flavored with a strong personal approach that is *all* Bennie Green. His most positive asset is that he always swings —be it ballad or up tempo—and is immediately identifiable. Bennie certainly is one of the great trombonists of our time.

Sonny Stitt has always been considered by fan and musician alike to be one of the foremost saxophonists ever to play jazz. In this album, Sonny sticks to tenor sax, although many prefer him on alto. His is also an effortless style, and notes just seem to cascade from the horn. Most Stitt fans seem to associate him most closely with Charlie Parker, which, of course, is quite a compliment to Sonny. Yet, also there is a great love and respect for Lester Young, which has, together with his own very large talent, made Sonny one of the true giants of the modern saxophone.

Here is the first recorded meeting of two individual talents which compliment each other, and an auspicious meeting it is! For their accompanying rhythm section, Sonny and Bennie chose wisely. Bobby Buster, on organ, provides the basic chordal background and bass line, and is one of the few musicians in the Chicago area who practices discretion with the easily overbearing instrument. His solos indicate that he is not a mere Jimmy Smith emulator, but is well grounded in the blues idiom. Joe Diorio, the guitarist, is quickly becoming well known through his many Argo sideman dates, (among them is #730, "Move On Over", with Sonny Stitt and Nicky Hill.) and is soon scheduled for a featured album of his own. His blending with the organ's chordal backrounds, plus added rhythmic fill-ins are as interesting as his many solos. Completing the rhythm team is one of the finest drummers ever to come out of the Chicago area—Dorel Anderson. Considered to be one of the very few claimants to the mantle of the legendary Ike Day, (together with Wilbur Campbell) Dorel has sparked many of the live sessions held around town, and can also be heard on an earlier Argo album, #609, "Chicago Scene".

With the high caliber of musicianship contained in this album, detailed appraisal of the tunes is unnecessary. There are, however, several real highlights that I would like to pin-point for you.

The two Bossa Novas on side one, *"FLAME AND FROST"*, and the pop tune, *"OUR DAY WILL COME"*, are done in a light, airy manner, suggesting that Bennie and Sonny have a special liking for that particular musical mode. On "Flame", in particular, Sonny's offering is as pretty and uncomplicated a solo as you would ever want to hear. The middle two tunes, *"LET'S PLAY CHESS"*, and *"DOUBLE DIP"*, are blues influenced, with the former having a simple, down theme, and the latter done in a bright tempo. The four bar trades between the horns on "Dip", and the famous Stitt tag ending, make this cut an exciting one.

The title tune of the album, "MY MAIN MAN", opens side two in a low-down, dirty groove with Diorio's solo very outstanding. Sonny lays right in there during his solo, and manages to stay pretty even while building his intensity, as only he can. The very beautiful *"THE NIGHT HAS 1,000 EYES"*, is Bossa Nova theme-wise, then switches to 4/4 time for the solos. *"BROILIN'"*, the final selection, is another deep sounding blues, with the ending figure of the theme borrowed from Bird's "Hymn" On this track, the old-time stop chorus device is used behind the solos to great effect, and a strong backbeat permeates the rhythm pattern. B. G. opens his solo with a "C. C. Rider" quote, and then continues with some blues ingredients all of his own making.

Not much doubt can exist, after listening to this collection of relaxed, swinging, modern improvisation, that the featured horn players not only are professionals of the highest degree, but are imbued with exceptional natural talents that place them well above the ordinary run of "recording artists". Although they may not be considered as the utmost in new sound adventurism, their place in the annals of jazz history will be well preserved and represented by their always swinging and vitality filled excursions into the finness of what is called creativity, because they always emerge smiling and victorious.

Joe Segal

Off The Record

Side 1

	Time
FLAME AND FROST (Esmond Edwards: Discus Music Corp.—BMI)	4:30
LET'S PLAY CHESS (Sonny Stitt: Arc Music Corp.—BMI)	4:50
DOUBLE DIP (Sonny Stitt & Bennie Green: Arc Music Corp.—BMI)	4:41
OUR DAY WILL COME (Gorson & Hilliard: Rosewood-Day-Hilliard—ASCAP)	5:16

Side 2

	Time
MY MAIN MAN (Sonny Stitt & Bennie Green: Arc Music Corp.—BMI)	5:56
THE NIGHT HAS A THOUSAND EYES (Vic Mizzy & Irving Taylor: Isham Jones Music—ASCAP)	4:58
BROILIN' (Sonny Stitt & Bennie Green: Arc Music Corp.—BMI)	5:54

Recorded: Ter Mar Recording Studio, Chicago, Illinois 3/10-11/64.

Personnel: SONNY STITT, alto & tenor sax; BENNIE GREEN, trombone; BOBBY BUSTER, organ; JOE DIORIO, guitar; DOREL ANDERSON, drums.

Engineer: Ron Malo

Supervision: Esmond Edwards

Cover: Don Bronstein

Chess/Janus Records, A Division of GRT Corporation, 1301 Avenue of the Americas, New York, N.Y. 10019. Also Available on GRT 8-Track Cartridges and Cassettes.


ANOTHER DAY
IN THE
BIG WORLD!
1914
PENN
PRINCETON
B. U.
YALE
COLUMBIA
BROWN
CORNELL
HARVARD

Summer is all over, faded like an August tan. Vacation time has run out like an unplugged fan. It's time once again for mid-terms, anxiety attacks, and kegs of cold suds.

Picture this: Your anthropology term paper is due on Monday morning, and it's Sunday night and you haven't even started your research yet. Confusion prevails, panic sets in!

What are you going to do now? We, here at Columbia Records have come up with an answer—transfer schools. No, no, you can't do that. The next best thing is to take this highly inspired piece of vinyl and toss it onto your favorite Victrola and wham, instant relief. All your troubles just drift away, gone like a cool breeze!

Another Day In The Big World has been assembled and designed for all of you who procrastinate until it's too late. We don't want you to be the last matriculator at your school to discover these new, incredibly hip tunes by this group of indelible artists. We would like to prepare you for that dog-eat-dog business world of the 1980s. We know that you're going to need the inspiration that only rock 'n' roll can give. With these thoughts in mind, we move onto the music. After all, that's the reason you're holding this album in your hands and reading this dribble.

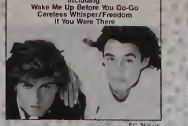
We proudly present the future:

Side One	Side Two
WHAM!— WAKE ME UP BEFORE YOU GO-GO	ROMEO VOID— OUT ON MY OWN
EUROGLIDERS— ANOTHER DAY IN THE BIG WORLD*	EUROGLIDERS— HEAVEN (MUST BE THERE)*
ROMEO VOID— BILLY'S BIRTHDAY	RED ROCKERS— JUST LIKE YOU
RED ROCKERS— BLOOD FROM A STONE	DAVE EDMUNDS— SOMETHING ABOUT YOU**
DAVE EDMUNDS— STEEL CLAW**	IAM SIAM— TALK TO ME (I CAN HEAR YOU NOW)
BANGLES— JAMES	BANGLES— GOING DOWN TO LIVERPOOL



Columbia

WHAM!
MAKE IT BIG
Including
Wake Me Up Before You Go-Go
Careless Whisper/Freedom
If You Were There



FC 39595

Ever hear a record come flying out of your radio speaker as if it had silver wings? Ever start dancing uncontrollably anytime, anywhere, when your new favorite song shakes up the air? We open side one of this soon to be immortal sampler LP with Wham! Wake *Me Up Before You Go-Go*, a spirited, effervescent, high-charged dance number! George Michael and Andrew Ridgely are the two enterprising young soulmates that make Wham! go-go. Wham!'s music has been refreshing to both the English and American airwaves. Look up Young Guns or Bad Boys in any dictionary at the college of musical knowledge and it'll read: "FAB!" Wake *Me Up Before You Go-Go* is taken from the upcoming LP *Make It Big* which it definitely will be.

ROMEO VOID
INSTINCTS
Including
A Girl In Trouble (Is A Temporary Thing)
Out On My Own/Billy's Birthday/Say No



BFC 39455

As of this writing, Romeo Void is the numero uno band at college radio, and boy does that make Howie Klein happy. *Instincts* is the fourth release from Romeo Void, produced by David Kahne who returned to the controls after producing their debut album, *It's A Condition* for 415 Records. Look for Romeo Void on tour coming to your town this fall.

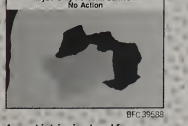
BANGLES
ALL OVER THE PLACE
Including
Hero Takes A Fall/James/Live
Going Down To Liverpool/Restless



BFC 39220

College radio's No. 1 band during the summer of 1984. After a very successful debut EP on Faulty Products, Bangles has delivered a fresh collection of power pop singles with more hooks than a Gloucester fisherman. *All Over The Place* was produced by David Kahne. Check this out, you'll find yourself smiling *All Over The Place*.

EUROGLIDERS
THIS ISLAND
Including
Heaven/Another Day In The Big World
Maybe Only I Dream/Someone
No Action



BFC 39588

A most intriguing band from Down Under. In the case of the Eurogliders, more specifically Perth, Australia. Eurogliders formed in 1980 and have since developed and grown into one of Australia's most distinctive new bands. We've included two killer tracks, one of which is the title of this compilation, *Another Day In The Big World*. The second is destined to be a smash single, already No. 1 in Australia, it's titled *Heaven (Must Be There)* and it's a perfectly crafted pop classic. Take a smooth sailin' trip with the Eurogliders.

DAVE EDMUNDS
RIFF RAFF
Including
Something About You/Breaking Out
S.O.S./Steel Claw/Can't Get Enough



FC 39793

Dave Edmunds has always treated rock 'n' roll with reverence and respect, without ever losing sight of the idea of having fun. For over 15 years Dave has developed a style and sound distinctly his own. We've included two great tracks: the classic Four Tops tune, *Something About You*, and Steef Claw, which is also covered by Tina Turner on her newest album. Back on board is Jeff Lynne, producing five songs. Create a little *Riff Raff* of your own. Turn this one up!

RED ROCKERS
SCHIZOPHRENIC CIRCUS
Including
Eve Of Destruction/Blood From A Stone
Just Like You/Shades Of 45/Another Day



BFC 39234

Born in the Post-Punk era of 1981, the Red Rockers released their first single *Guns Of Revolution*, a machine-gun blast that caused Howie Klein's hair to fall out. The band doesn't like to sit still for long, and after *Condition* Red they followed up with *Good As Gold*, their first LP for Columbia/415. Their songs keep growing and have taken shape; and the Rockers have begun to find a place of their own. Now comes *Schizophrenic Circus* produced by Rick Chertoff, of Cyndi Lauper fame. We've included *Just Like You* and *Blood From A Stone*. This is a band that deserves and commands your attention. Their combination of guts, glory, and message makes the Red Rockers part of your future.

I AM SIAM



BFC 39517

Iam Siam is an album of thematic songs, all written with a visual element in mind. The visual here revolves around the Lamorians, beings of high intellect, power, and benevolence, here to observe people and times, past and present. The music was produced by David Sonenberg, Brian Rothschild, and Larry Fast. *Talk To Me (I Can Hear You Now)* is the first single released from *Iam Siam*, a trend-setting project of the '80s, where music and video are totally integrated and complementary to one another.

DEMONSTRATION—
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UNIVERSAL DADDY

AQUARIAN DANCE MIX



ALPHAVILLE

wea

UNIVERSAL DADDY – IF YOU WANT A NEW CONNECTION – I'LL BE JUST A STEP AWAY – CDME DN MDVE IN MY DIRECTIDN – LEAVE YDUR DDLLSHDUSE AT THE BREAKING DF THE DAY – GET THIS MESSAGE FRDM YDUR HEARTBEAT, – THERE'S AN ALLY YOU CAN TRUST – YOU'VE BEEN SEARCHING FOR ADVENTURE – FDLLDW ME, LET'S TAKE THE GOLDEN PATH – THERE'S A UNIVERSAL DADDY FDR EVERYDNE – FROM UNIVERSAL KINGDDM NUMBER ONE – HE SENDS HIS UNIVERSAL ANGELS THROUGH THE AIR – TO UNIVERSAL DREAMERS EVERYWHERE – BLOWING KISSES!! – ANY GIRL FROM ANY NATION – ANY BOY COULD DRIVE MY CAR – I'LL SUPPLY THE NEXT SENSATION – IT'LL HAPPEN IF YOU WISH UPON A STAR – THROWING STONES AGAINST YOUR WINDOWS – DON'T PRETEND YOU'RE NOT AT HOME – YOU CAN MEET ME IF YOU WANT ME – BUT I'D LIKE TO MEET YOU ALL ALONE… – THERE'S A UNIVERSAL DADDY FOR EVERYONE – FROM UNIVERSAL KINGDOM NUMBER ONE – HE SENDS HIS UNIVERSAL ANGELS THROUGH THE AIR – TO UNIVERSAL DREAMERS EVERYWHERE – BLOWING KISSES!! – NEXT GENERATION – YOU'RE PLAYIN' AROUND WITH MONEY AND FEAR – AND A POWER YOU CAN'T CONTROL – AND THE ZIMMERMEN GRIN THEIR PERJURED GRINS – SAYIN': THERE'S NO RISK AT ALL! – LOOK INTO THE EYES OF THE NEXT GENERATION – KNOW YOU WOULD NEVER DARE – YOU'RE LAYIN' THE TRACKS OF THE ULTIMATE SIN – LIKE HIMMLER AND YOU DON'T CARE – IT ONLY TAKES A FEW WORDS – IT ONLY TAKES A FEW – TO CUT A LONG STORY SHORT – IT ONLY TAKES A FEW WORDS – OH MY HOW IT HURTS – LOOK INTO THE EYES OF THE NEXT GENERATION – LOOK INTO THE EYES OF THE NEXT GENERATION – YOUR ORDERS FILTERED THROUGH THE RANKS – INTENTIONS YOU CAN'T HIDE – WITH TIGHTENED LIPS YOU'RE SINKING SHIPS – IN THE SHADDWS DF THE NIGHT – YOU PRESIDENTS OF GENOCIDE – YOU MINISTERS OF CRIME – YDU'RE LAUGHING AT YOUR FIREMEN – FROM MILES BEHIND (FROM MILES BEHIND) THE LINES – IT ONLY TAKES A FEW WDRDS…

X8643T
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UNIVERSAL DADDY FROM THE ALBUM 'AFTERNOONS IN UTOPIA'

DETROIT DIESEL

PR 918

ALVIN LEE

prestige 7128

king pleasure sings

prestige 7128

STEREO

HIGH FIDELITY PRESTIGE 7128

KING PLEASURE SINGS

the solos of charlie parker, lester young, gene ammons, james moody and stan getz;

ANNIE ROSS SINGS

the solos of wardell gray. The supporting cast includes john lewis, piano; george wallington, piano; percy heath, bass; kenny clarke, drums; art blakey, drums; lucky thompson, tenor sax; charlie ferguson, tenor sax; the three riffs and the dave lambert singers.

RED TOP	JUMPIN' WITH SYMPHONY SID	SOMETIMES I'M HAPPY
THIS IS ALWAYS	WHAT CAN I SAY DEAR?	DON'T GET SCARED
PARKER'S MOOD	I'M GONE / TWISTED	FARMER'S MARKET
THE TIME WAS RIGHT		ANNIE'S LAMENT

From the "scat" singing of Louis Armstrong through the "stream of consciousness" jive of Leo Watson, the inanities of Slim Gaillord, the later "scat" of Dizzy Gillespie, Babs Gonzales and Dave Lambert, jazz singing has evolved to the particular brand of King Pleasure, a style which has produced and influenced others such as Annie Ross and Eddie Jefferson.

Born Clarence Beeks in Oakdale, Tennessee in 1922 but raised in Cincinnati, Ohio and Hartford, Connecticut, "King" Pleasure (so self-named because he likes to spread pleasure) became interested in the idea of writing words to jazz solos when he heard Lester Young's *DB Blues*. Strangely, although he has written and recorded a number of tunes, *DB Blues* was never completed.

Pleasure's style is a unique one which people have tried to describe with various coined titles but which he simply calls "blowing," an apt term in light of the way he emulates the great musicians' solos with his own phraseology. Pleasure feels that each musician is telling a story or, at least, suggesting one. When he comes upon a particular solo that moves him, the King gets the urge to translate what he hears. His creations are not done in a night or two either; Pleasure is not satisfied until he has captured both the sound and mood of the solo, replete with all the nuances and inflections. His are compositions of pathos, passion and humor. Pleasure is monarch, jester and minstrel at his own court.

In jazz's early days, horns, such as the clarinet and trumpet, tried to simulate the sounds and textural quality of the human voice as it was heard in the blues and spirituals which were the direct antecedents of jazz. In retrospect, the incident of the voice returning to imitate the instrument, as in scat singing, seems a natural procedure. When the saxophone became prominent it showed itself to be the closest, especially the tenor brother of the family, the human voice of all the instruments. Perhaps this is why King Pleasure (Ross and Jefferson too) in writing his interpretations has always chosen saxophone solos as his vehicles.

Red Top, credited to Lionel Hampton and his saxophanist of the time, Ben Kynard, was recorded by Lionel but the deservedly more famous version was done by Gene Ammons. It has been one of Pleasure's greatest successes due to the wide appeal of the blues. He interprets Gene's original solo while Betty Carter uses her exciting voice to relive the trumpet solo first played by Gail Brockman. The Ammons instrumental version is on EmArcy.

Now that Symphony Sid is once again back on New York's airwaves, Pleasure's version of Lester Young's tribute to Sid is especially appropriate even though the station is now WEVD rather than the JZ (WJZ, the former name of WABC) which the King sings of. On *Jumpin' With Symphony Sid*, unlike his other works, Pleasure has put words only to the melody line and not Pres' solo. Charlie Ferguson on tenor and Eddie Lewis (no relation to the ex-Basieite) on trumpet contribute improvisation in keeping with the mood. Lester's original recording is the Aladdin.

Sometimes I'm Happy also involves Lester Young. He first did it on Keynote and it is now on EmArcy. Pleasure matches the effective simplicity of Pres' opening chorus, the Dave Lambert Singers and King wordlessly duplicate bassist Slam Stewart's bowed solo and Pleasure returns for Lester's tag line.

This Is Always is based on James Moody's alto saxophone delineation on Roost. Moody is one of Pleasure's soecial favorites and he is able to get inside his style very well. The way he weaves in and out of the ensemble provided by the Lambert Singers exemplifies this.

Pleasure steps out of character to sing the original lyrics on *What Can I Say Dear?* It is not based on anyone else's solo but pianist John Lewis does play two choruses which show off his individual style excellently.

Don't Get Scared is a joint effort by Pleasure and Jon Hendriks in both the writing and singing of the lyrics to this Stan Getz melody. Stan's recorded version, done with baritonist Lars Gullin in Sweden, is on Roost. Here Pleasure does Getz's solo and Jon sings Gullin's. Lucky Thompson has a short bit on tenor before the final chorus.

Side B opens with Parker's *Mood*, Pleasure's reflections of Charlie Parker's famous blues solo. Bird's was done for Savoy in the late forties; Pleasure's in December, 1953. This version became unfortunately appropriate when Bird passed away on March 12, 1955. Pleasure has made a wonderful amalgam of blues lyrics with touches reminiscent of *Goin' To Chicago* and *St. James Infirmary*. John Lewis, who played a solo on Parker's original record, takes an equally poignant one here.

I'm Gone, a Quincy Jones original, first done by James Moody under the title *NJR* and now available as *I'm Gone* on Prestige 7072, finds Pleasure in the company of the Three Riffs, of East side baite fame, and an orchestra under the direction of Jones himself.

The remaining four tracks feature the singular voice of Annie Ross. Annie, born Annabelle Short in Surrey, England in 1930, came to the United States with her aunt Ella Logan in 1933 and was raised by her in Los Angeles. As a child, Annie appeared in several of Hal Roach's Our Gang Comedies and at the age of 12 was Judy Garland's screen sister in *Presenting Lily Mars*. After studying acting in New York, she returned to England in 1947 and played the lead in *Burlesque*. Later she worked in France with the bands of Bernard Hilda and Jack Diéval until 1950 when she returned to the U.S. where she studied with Luther Henderson.

On October 9, 1952 she recorded the tunes heard in this album directly before leaving for Europe with Lionel Hampton. Annie remained in Paris and teamed up with Blossom Dearie, later she sang with the bands of Jack Parnell and Tony Crombie in England. She received much acclaim for her performance in the avant-garde, British musical revue Cranks both in London and when she returned to New York with the show at the end of 1956. Since then she has sung again with Blossom Dearie at *The Upstairs At The Downstairs* and appeared on the Dave Garroway, Ray Bolger and Patrice Munsel shows on TV.

The instrumental version of *Twisted* was written and recorded by Wardell Gray and now is on volume one of the *Wardell Gray Memorial* (Prestige 7008). Annie's zany lyrics encompass the theme statement and Wardell's solo.

Farmer's Market, written by trumpeter Art Farmer, was recorded by Art with Wardell Gray in December of 1951. It is included in volume two of the *Wardell Gray Memorial* (Prestige 7009). Annie's humorous love story takes in the opening theme, Wardell's solo, a chorus of Art's solo, Hamp Hawes' comping behind a walking bass and the out chorus. It's a blues about beans.

Annie, as a balladier, is heard in her own composition, *The Time Was Right*, which has some pretty changes and lyrics to match.

Annie's Lament is a wordless improvisation on a theme of her own that features a tempo change and some Latinate rhythm.

notes by IRA GITLER
remastering by
Van Gelder

Personnel:

Red Top & Jumpin' With Symphony Sid: Charlie Ferguson, tenor sax; Eddie Lewis, trumpet; Ed Swanston, piano; Peck Morrison, bass; Herbie Lovelle, drums; Betty Carter, vocal.

Sometimes I'm Happy & This Is Always: John Lewis, piano; Percy Heath, boss; Kenny Clarke, drums; The Dave Lambert Singers.

Parker's Mood & What Can I Say Dear?: Lombert Singers out; trio same as *This Is Always*.

I'm Gone & Don't Get Scared: Orchestra under the direction of Quincy Jones; Lucky Thompson, tenor sax; Jay Jay Johnson & Kai Winding, trombones; Donny Bank, baritone sax; Jimmy Jones, piano; Paul Chambers, bass; Joe Harris, drums; The Three Riffs, vocal on *I'm Gone*: Jon Hendriks, vocal on *Don't Get Scared*.

Twisted & Farmer's Market: Teacho Willshire, piano; Rom Ramirez, organ; Percy Heath, bass; Art Blakey, drums. George Wallington, piano replaces Willshire on *The Time Was Right* and *Annie's Lament*.

Some people might find it strange to see records of other companies listed in the body of the notes. While Prestige is not in the habit of advertising other labels, we feel that, if, as in this case, it is of interest to our customers, the jazz listeners, then it is not the time to be petty. There is enough of that in this jazz business. Any time it is pertinent, we will continue to mention other labels.

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TOPS-017a



JULY 2001

trax by:
Scotty Fox

Missy and Eve
"For My People" 120
*courtesy of Electra records

Bathgate
"Bump That" 80
*courtesy of Virgin records

Outkast (wings rmx)
"So Fresh So Clean" 84
*courtesy of Arista records

*all rights reserved by original labels

TOPS-017b



JULY 2001

trax by:
Scotty Fox

Nelly / St. Lunatics
"Who's The Boss" 92
*courtesy of Eagle records

Petey Pablo
"Raise Up" 76
*courtesy of Jive records

Turk (chan's hk mix)
"Freak Them Girls" 100
*courtesy of Universal records

*all rights reserved by original labels

UNDASETT

Side A

1•STACK SOME MORE

2•WELCOME 2 MY WORLD

3•LUV U DOWN



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EMAT

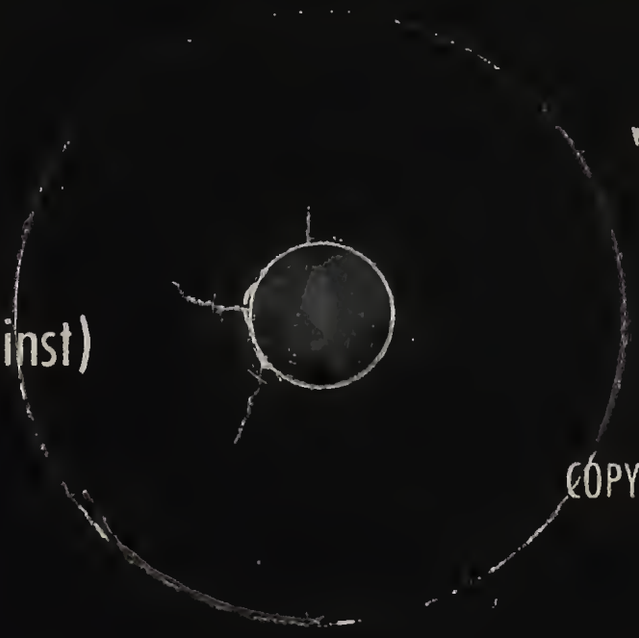
UNDASETT

Side B

1•STACK SOME MORE (inst)

2•WELCOME 2 MY WORLD (inst)

3•LUV U DOWN (inst)



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EMAT

ANOTHER STYLE

1. Ridem Cowboy

(LP Remix) 3:46

PROMO ONLY **12-PO 251** **A SIDE** **NOT FOR SALE**

Performed by Another Style & Craze
Written by C. Williams, Q. Grooms & Craze
Published by Shake Booty Music, (BMI), 4 Tre' Music Group, (ASCAP)
Contains a sample from "Electric Kingdom" written by G. Bahary, J. Saulter & E. Moore
All Songs Produced by Craze for 4 Tre' Productions, Inc.
Engineered and Mixed by Craze at The Digital Edge Studios, Atlanta, GA
From the album *Ridem Cowboy* WRA 8138

WRAP RECORDS

Four Tré productions

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ANOTHER STYLE

1. The Pony Express
(LP Version) 3:26

2. Style's Album Sampler
2:43

PROMO ONLY **12-PO 251** **B SIDE** **NOT FOR SALE**

Written by E. Williams, Q. Grooms & Craze
Published by Shake Booty Music, (BMI); 4 Tre' Music Group, (ASCAP);
Koke, Moke and Noke Music, (BMI)
All Songs Produced by Craze for 4 Tre' Productions, Inc.
Engineered and Mixed by Craze at The Digital Edge Studios, Atlanta, GA
From the album *Ridem Cowboy* WRA 8138

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PHAT
STAXX
ISSUE 8
1. DAMN!
2. LAY LOW
3. DOGGYDOGWORLD
BTSR-108a


PHAT
STAXX
ISSUE 3
1. OOCHIE WALLY REMIX
2. PROPS OVER HERE
3. PONY FANTASIES
4. BRING THE PAIN
BTSR-008b


Strictly For the Dreads
Lets Puff It
Oh Yeah Mon
Sex It Dis
Let's Get Freaky
SFD-009a

Strictly For the Dreads



Sexvivor
Smoked it All Before
Supermon
Weedstem

SFD-009b

TOPS 013

TOP secret!

VOLUME 13



this side.

BIG PUN
"How We Roll"
*courtesy of Loud records
Lil Kim /Jay Z
"Queen B. part 2"
*courtesy of Atlantic records
Eve
"No, No, No"
*courtesy of Interscope records
*all rights reserved by original labels

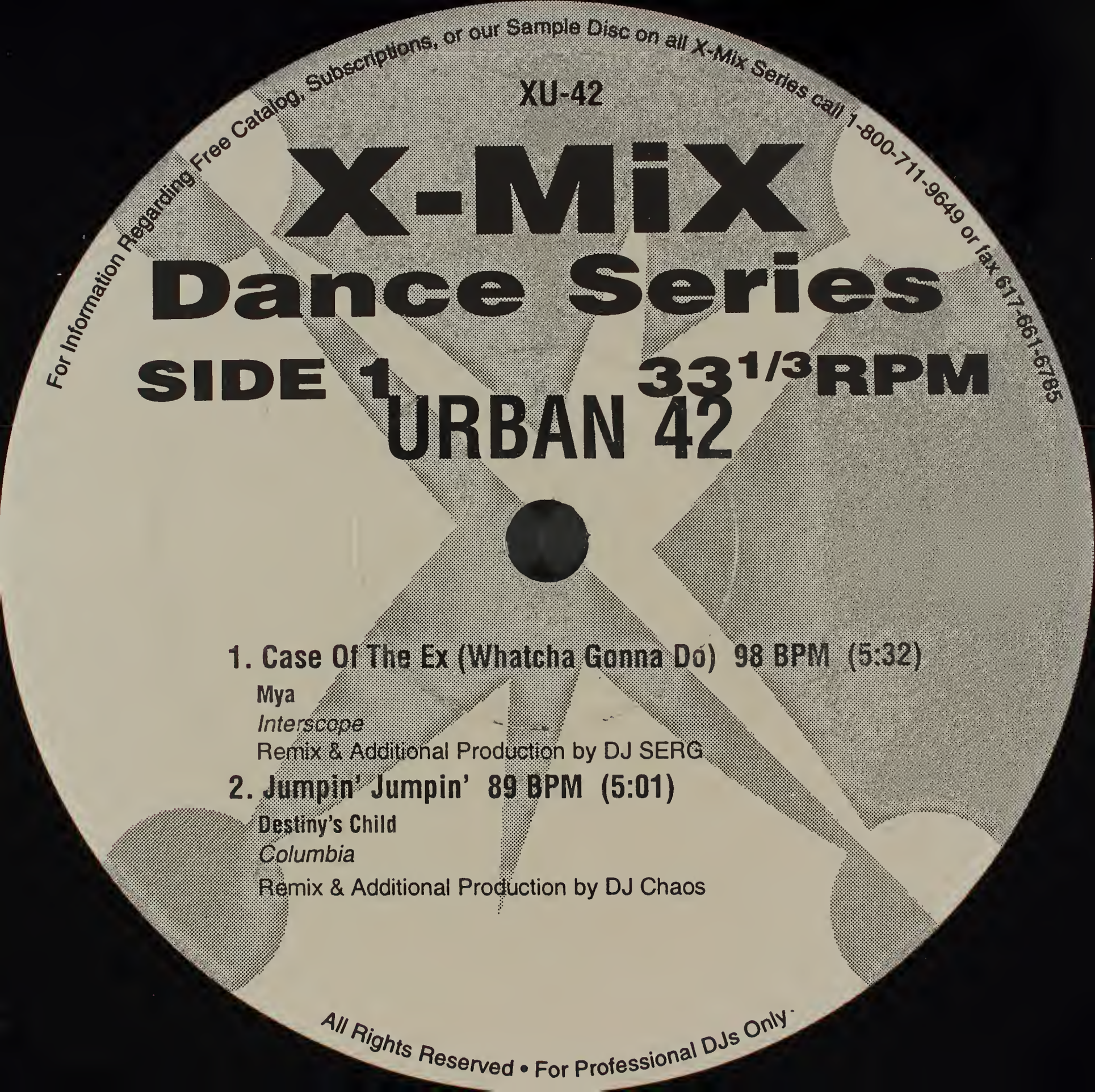
TOP SECRET!
VOLUME 13



TOPS-013b

Jay Z / Dogg Pound
"Change the Game RMX"
*courtesy of Rocafella records
Memphis Bleek
"Do My..."
*courtesy of Rocafella records
Mil / Hot Boys
"Ride Out"
*courtesy of Jive records
Trick Daddy
"Take It To The Streets"
*courtesy of Slip N Slide records
*all rights reserved by original labels

this side


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XU-42
X-Mix
Dance Series
SIDE 1 33 1/3 RPM
URBAN 42
1. Case Of The Ex (Whatcha Gonna Do) 98 BPM (5:32)
Mya
Interscope
Remix & Additional Production by DJ SERG
2. Jumpin' Jumpin' 89 BPM (5:01)
Destiny's Child
Columbia
Remix & Additional Production by DJ Chaos
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XU-42

X-MiX
Dance Series

SIDE 2 33 1/3 RPM

URBAN 42

1. **Weekends 104 BPM (5:27)**
   Black Eyed Peas
   Interscope
   Remix & Additional Production by DJ Chaos
2. **No More 97 BPM (4:56)**
   Ruff Endz
   Epic
   Remix & Additional Production by Roonie G.

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STEREO 33⅓ RPM
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YBM 27-86-12
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Chatoyer Music Corp. (PRS)
GRATITUDE
YOU BRING ME
(Kent Knights)
Produced and Arranged by Kent Knights,
Desmond Arthur and Frankie McIntosh for
Chatoyer Productions
Executive Producers: Chatoyer Productions
and Conrad Joshua
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SIDE B
STEREO 33⅓ RPM
©℗1986
Cocoa Records

YBM 27-86-12
Published By
Chatoyer Music Corp. (PRS)

GRATITUDE

YOU BRING ME (CLUB MIX)

(Kent Knights)

Produced and Arranged by Kent Knights,
Desmond Arthur and Frankie McIntosh for
Chatoyer Productions
Executive Producers: Chatoyer Productions
and Conrad Joshua

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PICKWICK

BY ARRANGEMENT WITH
RCA RECORDS

1. HORTON HATCHES
THE EGG — 13:30
Written & Dramatized
by Dr. Seuss - ASCAP

DR. SEUSS PRESENTS
"HORTON HATCHES
THE EGG", "THE
SNEETCHES" AND
OTHER STORIES

Marvin Miller

CAS-1051
(RCRS-3832)

SIDE 1

Stereo

Music Composed and Directed By
Marty Gold

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PICKWICK

BY ARRANGEMENT WITH
RCA RECORDS

1. THE SNEETCHES — 7:32
   Written & Dramatized by
   Dr. Seuss - ASCAP
2. THE ZAX — 3:15
   Written & Dramatized by
   Dr. Seuss - ASCAP

DR. SEUSS PRESENTS "HORTON HATCHES THE EGG", "THE SNEETCHES" AND OTHER STORIES

Marvin Miller

CAS-1051
(RCRS-3833)



SIDE 2

Stereo

3. TOO MANY DAVES — 1:30
   Written & Dramatized by
   Dr. Seuss - ASCAP
4. WHAT WAS I SCARED OF?—5:08
   Written & Dramatized by
   Dr. Seuss - ASCAP

Music Composed and Directed by
Marty Gold

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KOFFEE BROWN

"The Afterparty"

*courtesy of ARISTA records

WU-TANG

"Gravelpit"

*courtesy of LOUD records

Cuban Link

"Still Telling Lies"

*courtesy of ATLANTIC records

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lethal weapon

TRACKS: CHRIS THE REBEL

LABELS: ANDREW B.

LEW-6900a


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LIL WAYNE
"Get off the Corner"
*courtesy of UNIVERSAL records
SO PLUSH
"Things I Heard B4"
*courtesy of EPIC records
SHAGGY
"Angel"
*courtesy of MCA records
*All rights reserved by original labels.
TRACKS: CHRIS The REB
LABELS: ANDREW B
lethal weapon
LEW-0900h


Top secret
TOPS-014a
issue 14
TRACKS BY:
SCOTTY FOUR


Kurupt
"Behind The Walls"
*courtesy of Antra records
Angie Martinez
"Coast To Coast"
*courtesy of Elektra records
QB's Finest
"Oochie Wally" Chop Shop RMX
*courtesy of Columbia records
Tupac
"Let Em Have It" DIRTY Chop Shop RMX
*courtesy of Interscope records
*all rights reserved by original labels
TOPS-014b
Alkaholiks
"The Best You Can"
*courtesy of Loud records
Tupac
"Let Em Have It" CLEAN
Chop Shop RMX
*courtesy of Interscope records
Lil Jon & Ludacris, Too Short
"Bia Bia"
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TOP SECRET



100

Redman
"Let's Get Dirty"
*courtesy of Def Jam records

Jermaine Dupri
"Lay You Down"
*courtesy of Warner Brothers records

8ball/MJG/Quik
"Buck Bounce"
*courtesy of Jcor Ent.

TOPS-015a
tracks: SCOTTY FOX
Rollin Bows

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MAY 2001

TOP SECRET

TOPS-015b



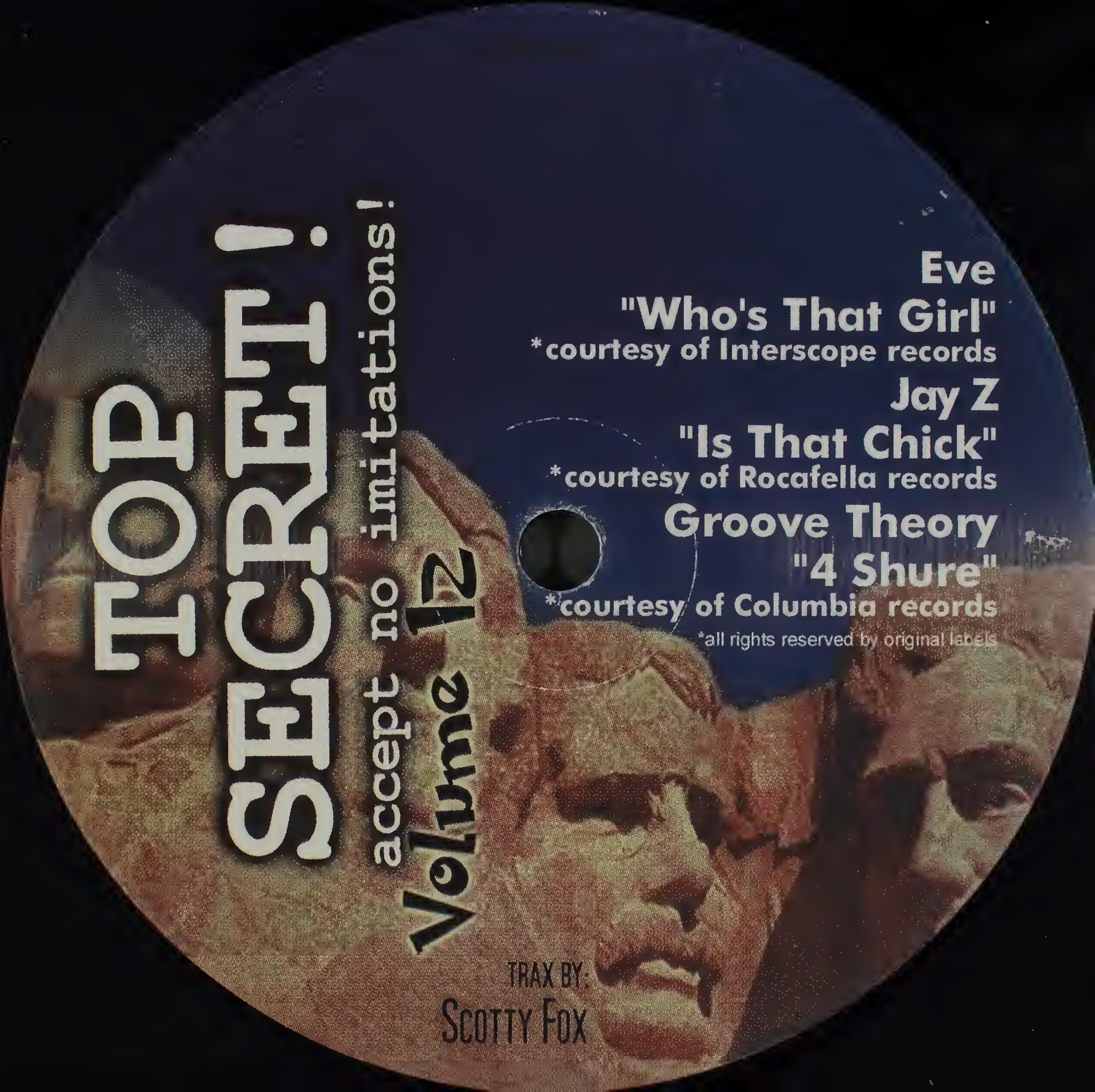
Lil Jon
"Bia Bia" party mix
*courtesy of TVT records

Silkk Tha Shocker/Snoop
"Pop Lockin"
*courtesy of Priority records

Masta Steele
"Love My Life"
*courtesy of True School records

*All Rights Reseved By Original Labels

MAY 2001


TOP SECRET!
accept no imitations!
Volume 12
Eve
"Who's That Girl"
*courtesy of Interscope records
Jay Z
"Is That Chick"
*courtesy of Rocafella records
Groove Theory
"4 Shure"
*courtesy of Columbia records
*all rights reserved by original labels
TRAX BY:
SCOTTY FOX

TOPS-012b

TOP SECRET!

accept no imitations!

Volume 12

Nas
"Oochy Wally"
*courtesy of Columbia records

Dj Clue/Mary J.
"Back To Life"
*courtesy of Rocafella records

Jay Z
"Guilty Until Proven Innocent"
*courtesy of Rocafella records

*all rights reserved by original labels

TRAX BY:
SCOTTY FOX



ROSTRUM RECORDS

Wiz Khalifa

Say Yeah

Produced by Johnny Juliano and E. Dan for I.D. Labs Productions

PRO-A-424700
Side 1
33⅓ RPM

PROMOTION ONLY. NOT FOR SALE.

1. Radio Edit 3:43
2. Instrumental 4:01

(Cameron Thomaz /Johnny Juliano /Eric Dan) PGH Sound Publishing (ASCAP)/Fat Boi Fresh Publishing (ASCAP)/I.D. Labs Productions (ASCAP)

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warnerbrosrecords.com

RECORDS

ROSTRUM RECORDS

Wiz Khalifa

Say Yeah

Produced by Johnny Juliano and E. Dan for I.D. Labs Productions

PRO-A-424700
Side 2
33⅓ RPM

PARENTAL
ADVISORY
EXPLICIT CONTENT

PROMOTION ONLY. NOT FOR SALE.

1. A Cappella 3:43
2. Album Version 4:01

(Cameron Thomaz /Johnny Juliano /Eric Dan) PGH Sound Publishing (ASCAP)/Fat Boi Fresh Publishing (ASCAP)/I.D. Labs Productions (ASCAP)

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UNLIMITED SOUNDS
45 R.P.M.
SIDE A
ORIGINAL SPONSOR
Dist. by
Super Power Records
(718) 282-7746
Dist. by Jah Life
(718) 941-1993
Bucky Rogers
Life Time Records
183rd St. Flea Market
18200 27th Ave.
Miami Fl.
(305) 624-1245
SPONSOR MIX
Produced by
Bucky Rogers
Unlimited Sounds
Production © 1991
All Rights Reserved


UNLIMITED SOUNDS
45 R.P.M.
SIDE B
VERSION
Dist. by
Super Power Records
(718) 282-7746
Dist. by Jah Life
(718) 941-1993
Life Time Records
183rd St. Flea Market
18200 27th Ave.
Miami Fl.
(305) 624-1245
Produced by
Bucky Rogers
Unlimited Sounds
Production © 1991
All Rights Reserved



SIDE A

PILGRIM 801

THE RAINBOWS – MARY LEE

1. MARY LEE
2. YOU BROKE MY HEART
3. HOLD MY HAND
4. MINNIE
5. EVENING
6. SHIRLEY
7. IT'S TERRIFIC



SIDE B

PILGRIM 801

THE RAINBOWS – MARY LEE

1. THEY SAY
2. SHAKE THAT THING
3. OH BOY
4. STAY
5. CAN'T YOU SEE I LOVE YOU SO
6. THE TELEPHONE IS RINGING
7. IF YOU SEE MARY LEE

ROMAX POSSE

RECORDS INC.

Time: 6 min.

#1369 A

DISCO 45
SIDE A
℗ M.C.P.S.
© P.R.S.
Produced by:
Max Romeo

IF I DIDN'T LOVE YOU

(M. ROMEO / S. ABEL)

MAX ROMEO

&

JAH BATTA


ROMAX POSSE
RECORDS INC.
Time: 6 min.
#1369 B
DISCO 45
SIDE B
℗ M.C.P.S.
© P.R.S.
Produced by:
Max Romeo
DRIVE THEM AWAY
(M. ROMEO)
MAX ROMEO

VWC Records

HOW ABOUT ME?

Bob Stewart

Side 1 **BS 101 A**

1. Green Dolphin Street — N. Washington, B. Kaper
2. Where Are You? — J. Adamson, J. McHugh
3. I'm Glad There Is You — P. Madeira, J. Dorsey
4. Why Did I Choose You? — H. Martin, M. Leonard
5. You've Changed — C. Fischer, B. Carey
6. Good-bye — G. Jenkins
7. Living Again — M. Chapman, T. Waynne

Harold Danko Quartet
Gail Wynters, Guest Vocalist

Produced in association with Triton Record Productions, Inc. N.Y. N.Y. 10036

VWC Records

HOW ABOUT ME?

Bob Stewart

Side 2

BS 101 B

1. Stella by Starlight — V. Young, N. Washington
2. You're My Thrill — S. Clare, J. Gorney
3. If There Is Someone — A. Schwartz, H. Dietz
4. Easy Living — L. Robin, R. Rainger
5. It Never Entered My Mind — R. Rodgers, L. Hart
6. What's New? — J. Burke, P. Haggart
7. How About Me? — I. Berlin

Herbie Danko Quartet
Gail Wynters, Guest Vocalist

Produced in association with Triton Record Productions, Inc. N.Y., N.Y. 10036


CALDOR
DEPT. 70
519
03.99
DEPUTY
OF
LOVE
ZEA 12-003



BUDDAH

ZEA 12-003
(ZEA 12-003 SA)
℗ 1979 ZE Records

SIDE 1
45 RPM

DON ARMANDO'S SECOND AVENUE RHUMBA BAND

I'M AN INDIAN, TOO 8:27

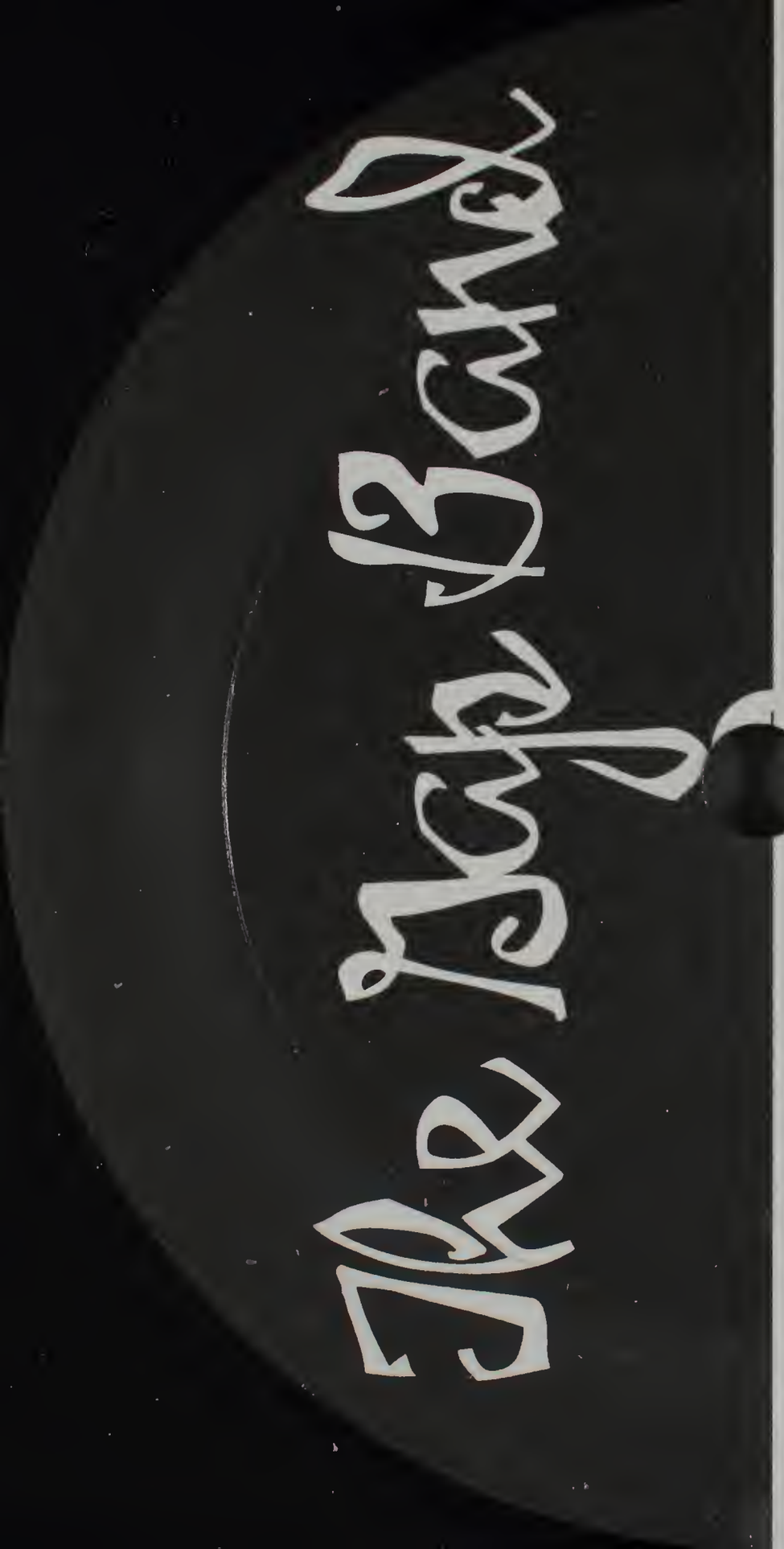
(Irving Berlin)

Irving Berlin Music Ltd. (BMI)

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RECORDS
BUDDAH
ZEA 12-003
(ZEA 12-003 SB)
℗ 1979 ZE Records
SIDE 2
45 RPM
DON ARMANDO'S SECOND AVENUE RHUMBA BAND
DEPUTY OF LOVE 8:55
(Ron Rogers)
Perennial August/Unichappell Music (BMI)
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GAP THIS !!



RB-5023
45 RPM
Side A

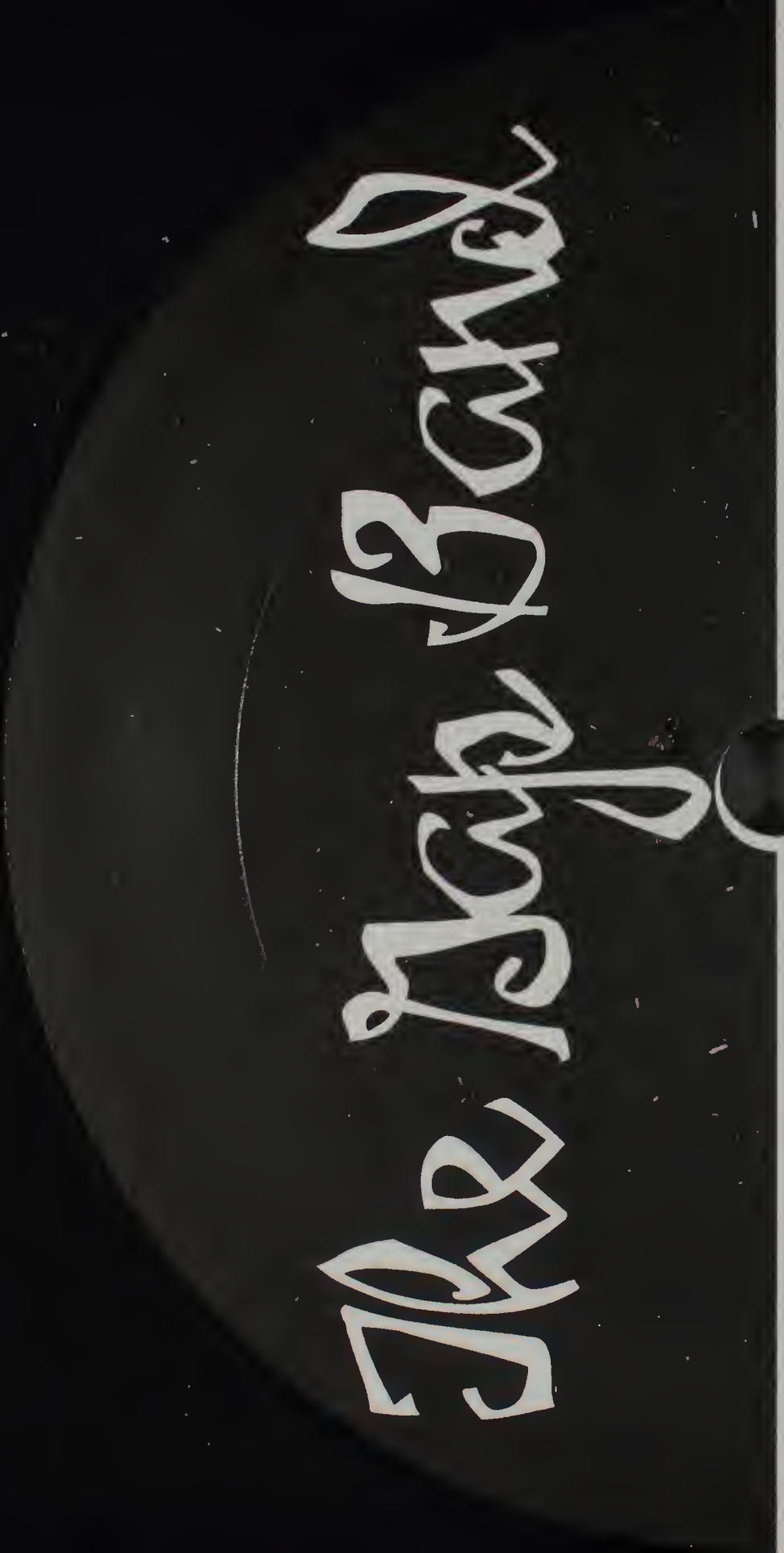
For Promotional Use, Not for Sale

Got It Goin' On (5:24)

(Raymond Calhoun, Charlie Wilson, Val Young)
C Dub Music (BMI) Rajaca Music (BMI)

Extended BATT-EDIT
(Edited by Joey Batts)

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RB-5023
45 RPM
Side B

For Promotional Use, Not for Sale

Got It Goin' On (4:09)

(Raymond Calhoun, Charlie Wilson, Val Young)
C Dub Music (BMI) Rajaca Music (BMI)

Radio Edit
(Edited by Joey Batts)

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BEATS BREAKS & SCRATCHES VOLUME 8

SIMON HARRIS

MOMIX8

33 1/3 RPM

℗&© 2000
MUSIC OF LIFE PUBLISHING/IMG
ALL TRACKS WRITTEN BY
SIMON HARRIS

SEE SLEEVE FOR FULL TRACK LISTING

A

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BEATS BREAKS & SCRATCHES VOLUME 8

SIMON HARRIS

MOMIX8

33 1/3 RPM

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MUSIC OF LIFE PUBLISHING/IMG
ALL TRACKS WRITTEN BY
SIMON HARRIS

SEE SLEEVE FOR FULL TRACK LISTING

B

MUSIC OF LIFE

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STEVE STOLL
Model T

novamute

Side A

Model T

Texture One

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3045-0
33 RPM



STEVE STOLL
Model T

novamute

Side B

Model T Cari Lekebusch Remix
Model T Aux 88 Remix

All tracks written, produced and mixed by Steve Stoll
except Side B track 1 remixed by Cari Lekebusch
@ Hybrid HQ Stockholm
and Side B track 2 remixed by Aux 88.
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3045-0
33 RPM


PARTYTIME
BILLY JACKSON
& THE CITIZEN BAND
Promo Copy
Not For Sale
SIDE A
PT 105
Dimensional Music (ASCAP)
STEREO
33 1/3 RPM
HAVE A HAPPY CHRISTMAS
(T'WAS THE NIGHT BEFORE CHRISTMAS) (6:26)
(Clement C. Moore-Add'l. Lyrics: R. Moress, B. Jackson)
Music Written & Produced by BILLY JACKSON
Co-Produced by JERRY FERGUSON
Arranged by BILLY JACKSON & JERRY FERGUSON
Engineered & Mixed by CHRIS LORD-ALGE
Mastered by HERB POWERS
© & ℗ PartyTime Records 1983
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BILLY JACKSON & THE CITIZEN BAND

Promo Copy
Not For Sale

SIDE B
PT 105
Dimensional Music (ASCAP)

STEREO
33 1/3 RPM

HAVE A HAPPY, HAPPY, HAPPY CHRISTMAS (5:29)

(Rikki Moress & Billy Jackson)

Music Written & Produced by BILLY JACKSON
Co-Produced by JERRY FERGUSON
Arranged by BILLY JACKSON & JERRY FERGUSON
Engineered & Mixed by CHRIS LORD-ALGE
Mastered by HERB POWERS

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STREET TRACKS

* BLACKSTREET

"No Diggity"

(T. Riley, C. Hannibal, L. Walters, W. Stewart, Dr. Dre)

BPM 88.6 / Time 6'54"

Intro: 32/32 (01") Break: 32 (4'21") Outro: 32 (6'31")

Digital Mix by Ron Hester

courtesy of Interscope Records p

Thanks to Brenda Romano at Interscope

#29

SIDE A

45 RPM

SHAQUILLE O'NEAL

"You Can't Stop The Reign"

(S. Hamilton/S. O'neal/P. Pankey/C. Large)

BPM 88.9 / Time 5'26"

Intro: 32 (01") Break: 32 (3'15") Outro: 32 (5'03")

Digital Mix by Ron Hester

courtesy of Trauma Records p

Thanks to Danny Ostrow at Trauma

Produced by Ron Hester

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STREET TRACKS

AALIYAH

"If Your Girl Only Knew"

(T. Mosley, M. Elliott)

BPM 88.7 / Time 6'30"

Intro: 32/32 (00") Break: 32/32 (4'19") Outro: 32/32 (5'46")

Digital Mix by Robert Farrell

courtesy of Atlantic Records p

Thanks to Johnny DeMairo at Atlantic

#29

SIDE B

45 RPM

* MC LYTE

"Everyday"

(MC Lyte, Allah)

BPM 93.0 / Time 5'53"

Intro: 32 (00") Break: 32 (3'26") Outro: 32/32 (5'10")

Digital Mix by Jim Thias

courtesy of East West Records p

Thanks to Renee McLean at Elektra

Produced by Ron Hester

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STREET TRACKS

A+

"All I See"

(C. Carr, R. Jerkins, C. Smith, J. Smith, A Levins)

BPM 90.0 / Time 6'03"

Intro: 32 (00") Break: 16/16 (3'33") Outro: 32 (5'41")

Digital Mix by Tim Prezzano

courtesy of Kedar Entertainment p

Thanks to Kelly Green and Kedar Massenburg at Kedar

#29

SIDE C

45 RPM

CHANGING FACES

"I Got Somebody Else"

(A. Gordon, A. Martin, I Matias, J. Campbell)

BPM 93.3 / Time 6'23"

Intro: 16/16 (01") Break: 32/32 (4'18") Outro: 32/32 (5'41")

Digital Mix by Robert Farrell

courtesy of Atlantic Records p

Thanks to Johnny DeMairo at Atlantic

Produced by Ron Hester

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STREET TRACKS

THE BRAXTONS

"So Many Ways"

(J. Dupri, C. S. Lowe, R. Calhoun)

BPM 92.0 / Time 6'45"

Intro: 32 (00") Break: 32 (3'54") Outro: 32 (6'20")

Digital Remix by Jim Thias

courtesy of Atlantic Records p

Thanks to Johnny DeMairo at Atlantic

#29

SIDE D

45 RPM

GHOST TOWN DJ'S

"My Boo"

(R. Terry, C. Mahone, Jr.)

BPM 130.1 / Time 6'24"

Intro: 32/32 (00") Break: 32/32 (4'10") Outro: 32/32 (5'54")

Digital Mix by Jim Thias

courtesy of Columbia Records p

Thanks to John Strazza at Columbia

Produced by Ron Hester

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STREET TRACKS

NAS

"If I Ruled The World"

(N. Jones, J. Olivier, S. Barnes)

BPM 94.0 / Time 6'22"

Intro: 32/32 (02") Break: 32 (3'37") Outro: 32/32 (5'40")

Digital Mix by Ron Hester

courtesy of Columbia Records p

Thanks to John Strazza at Columbia

#29

SIDE E

45 RPM

* HOUSE OF PAIN

"Fed Up"

(E. Schrody, L. Dimant, C. Callella, B. Crewe)

BPM 97.6 / Time 6'23"

Intro: 32 (00") Break: 32 (3'36") Outro: 32 (6'03")

Digital Mix by Jim Thias and Danny Phillips

courtesy of Tommy Boy Records p

Thanks to Rich Pangilinan at Tommy Boy

Produced by Ron Hester

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STREET TRACKS

* ABOVE THE LAW

"100 Spokes"

(G. Hutchison, K. Gulley)

BPM 89.2 / Time 5'58"

Intro: 32 (02") Break: 32 (3'48") Outro: 32 (5'36")

Digital Mix by Tim Prezzano

courtesy of Tommy Boy Records ℗

Thanks to Rich Pangilinan at Tommy Boy

#29

SIDE F

45 RPM

* JUNIOR M.A.F.I.A.

"We Don't Need It"

(Junior M.A.F.I.A.)

BPM 94.0 / Time 6'37"

Intro: 32/32 (07") Break: 32/32 (3'52") Outro: 32/32 (5'54")

Digital Mix by Robert Farrell

courtesy of Atlantic Records ℗

Thanks to Johnny DeMairo at Atlantic

HOT HT

Produced by Ron Hester

GREEN THUMB RECORDS

Produced By
REGGIE BROWN
Pre-Produced By:
LONELL ROGERS

SIDE A
VOCAL
ROC 87
3:20

SEEK AND YE SHALL FIND

(Reggie Brown)

ARLENE RAMSEY

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GREEN THUMB RECORDS

SIDE B
INSTRUMENTAL
ROC 87
3:20

Produced By
REGGIE BROWN
Pre-Produced By
LONELL ROGERS

SEEK AND YE SHALL FIND
(Reggie Brown)

ARLENE RAMSEY

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lovedrops nyc

FEEL

1st impression mix

2nd encounter mix

lovedrops nyc

MONSTER SOUND

4 WHEEL DRIVE MIX

OVERDRIVE MIX

SPRAGGA BENZ

PROMO SAMPLER



SIDE ONE
PROMO 22
331/3 RPM

1. We Ya Say Star

WRITERS: S. REMI, C. GRANT
PRODUCERS: SALAAM REMI

2. She Nuh Ready Yet (Hype Up)

WRITERS: D. BROWNE, C. GRANT
PRODUCERS: DANNY BROWNE

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Prod. by
D. Germain
for Harmony House Prod.
Recorded at:
Penthouse Rec. Studio
Mixed By:
Stephen Stanley
VPRD-6257B



VP RECORDS
MILES AHEAD IN REGGAE MUSIC

IN N.Y.: 89-05 138 Street,
Jamaica N.Y. 11435
Tel: (718)291-7058
IN FLORIDA:
Tel: (954) 966-4744
©℗ 1998

ALWAYS BE THERE

1. Dub Mix

2. Instrumentals

BERES HAMMOND

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Prod. by
D. Germain
for Harmony House Prod.
Recorded at:
Penthouse Rec. Studio
Mixed By:
Stephen Stanley
VPRD-6257A



VP RECORDS
MILES AHEAD IN REGGAE MUSIC

IN N.Y.: 89-05 138 Street,
Jamaica N.Y. 11435
Tel: (718)291-7058
IN FLORIDA:
Tel: (954) 966-4744
©℗ 1998

ALWAYS BE THERE

(H. Hammond & C. Dodd)

1. Straight Mix

2. T.V. Track

BERES HAMMOND

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Shocking Vibes

SIDE A
SV-151

Distributed by:
GERMAIN MUSIC
16155 S.W. 117th Ave. B-22
MIAMI, FL 33177
Tel.: (305) 378-2407 /
(305) 378-6770
Nat'l. (800) 473-6770
Fax: (305) 378-2408

STAMPEDE

(J. Fyffe)

LADY G

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MIAMI, FL 33177
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(305) 378-6770
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Fax: (305) 378-2408

SIDE B
SV-151

NINA AMIGO

(P. Walker)

CHICO

Version/Craze
Firehouse Crew
Mixed by Collin "Bulby" York

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SIDE A
SV-152

Distributed by:
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16155 S.W. 117th Ave. B-22
MIAMI, FL 33177
Tel.: (305) 378-2407 /
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CRY OVER MAN

(C. Munroe)

LADY MACKEREL

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Shocking Vibes

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Fax: (305) 378-2408

SIDE B
SV-152

WI NUH KNOW

(P. Wright)

QUEEN PAULA

Version/Craze
Firehouse Crew
Mixed by Collin "Bulby" York

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GRAND THEFT AUDIO

SIDE A 33 RPM
PRO 500022-0



LONDON

SIRE

STOOPID ASS REMIXES
ALL MIXES BY LIQUID TODD

THIS SIDE:
1. Clean (3:29)
2. Dirty (3:28)

OTHER SIDE:
1. Instrumental (3:29)
2. A Cappella (2:44)

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GRAND THEFT
AUDIO
SIDE B 33 RPM
PRO 500022-0



Germain

RECORDS

Produced by
D. Germain

Distributed by:
GERMAIN MUSIC
16155 S.W. 117th Ave. B-22
MIAMI, FL 33177
Tel.: (305) 378-2407 /
(305) 378-6770
Nat'l. (800) 473-6770
Fax: (305) 378-2408

SIDE A
PH-221

WHEN MI EXPLORE

Straight Mix
Dub Vox
(S. Henriques, T. Mosley)

SEAN PAUL

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Germain

RECORDS

Produced by
D. Germain



Distributed by:
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SIDE B
PH-221

Dub Vox Accapella

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Germain

RECORDS

Produced by
D. Germain

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MIAMI, FL 33177
Tel.: (305) 378-2407 /
(305) 378-6770
Nat'l. (800) 473-6770
Fax: (305) 378-2408

SIDE A
PH-222

DEM WANT I
Straight Mix
Dub Vox
(O. Thomas, C. Gilbert, T. Mosley)
A.R.P.

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Germain

RECORDS

Produced by
D. Germain

Distributed by:
GERMAIN MUSIC
16155 S.W. 117th Ave. B-22
MIAMI, FL 33177
Tel.: (305) 378-2407 /
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SIDE B
PH-222

Dub Vox Accapella

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Shorex records

GHETTO FLEX
Don't Stop The Mix!

JVG 045
33 1/3 RPM
12" Vinyl

JO-GO Productions Limited

1. **Big Flag**
(H. Dalzell Jr./J. Cooper)

2. **The All Star Show**
(featuring KMC, Bunji Garlin & Ataklan)
(R. Ahong/H. Dalzell Jr./K.M. Charles/I. Alvarez/M. Jiminez)

3. **Don't Stop This Party 2000**
(featuring Swallow)
(R. Philo/H. Dalzell Jr.)

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Shorex records

GHETTO FLEX
Don't Stop The Mix!

JVG 045
33 1/3 RPM
12" Vinyl

JO-GO Productions Limited

1. Young Gyal Pickney
(H. Dalzell Jr.)
2. Jamaican Lover (featuring Tanya Stephens)
(H. Dalzell Jr.)
3. Ride With Me (featuring Ce' cile)
(H. Dalzell Jr./S. Ventura)

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Red Cafe
May I

Side A
33 1/3 RPM
STEREO
© 2003 ARISTA RECORDS
BMG GROUP
RC003A





Brookland Records LLC.
Division Of Track Masters Entertainment LLC.

Produced By DJ Twinz

1. May I (Clean)
2. May I (Dirty)
3. May I (Instrumental)

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Red Cafe
The Virus

Side B
33 1/3 RPM
STEREO
© 2003 ARISTA RECORDS
BMG GROUP
RC003A





Brookland Records LLC.
Division Of Track Masters Entertainment LLC.

Produced By Poke & Tone

For Track Masters Entertainment LLC.

1. The Virus (Clean)
2. The Virus (Dirty)
3. The Virus (Instrumental)

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RITUALS MUSIC
RITUALS '98 RELEASE
© RITUALS '98
℗ RITUALS /COTT
for Trinidad & Tobago '98
℗ RCRP/PRS
for the rest of the world '98
STREET PARTY 3
SIDE A
1. HOTTER THAN FIRE Kindred
2. ONE IN A MILLION 3 Canal
3. ROUGH GARAGE (Raw Mix)
Raw featuring Denise Belfon &Gauge
4. REJOICE Brother Resistance
LP4598
HOTTER THAN FIRE written by N. Ashby & Q. Gooding, produced by $hel $hok
ONE IN A MILLION written by S. Kewley & W. Manwarren, produced by $hel $hok
ROUGH GARAGE (Raw Mix) written by G. Fortune, produced by M. "Mice" Raymond
REJOICE written by L. Masimba, produced by M. "Mice" Raymond


RITUALS MUSIC
RITUALS '98 RELEASE
© RITUALS '98
℗ RITUALS /COTT
for Trinidad & Tobago '98
℗ RCRP/PRS
for the rest of the world '98
STREET PARTY 3
SIDE B
1. MUD MADNESS 3 Canal
2. WARNING Kindred
3. ROUGH GARAGE (Denise Mix)
Raw featuring Denise Belfon &Gauge
4. AAA Preacher & Jason Benn
LP4598
MUD MADNESS written by R. Roberts, W. Manwarren & S. Kewley, produced by G. Wilson • WARNING written by N. Ahsby & Q. Gooding, produced by K. Holder • ROUGH GARAGE (Denise Mix) written by G. Fortune, produced by M. "Mice" Raymond • AAA written by B. Henry & J. Benn, produced by C. "Beaver" Henderson

Blast Master's

I Want an "Innocent Love"

Featuring

T. Avery

PROMO-PROMO-PROMO

1. Wild Pitch
   Congo Bongo → DJ·B·Cool·Out

2. Jungle Love
   → Chris Papa



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Blast
Master's

I Want an

"Innocent Love"

Featuring

T. Avery

PROMO·PROMO·PROMO

1. Lopez
Love Dub

2. B·Cool·Out
Slow&Heavy
Trax Groove

(Full Vocal Mix)



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Shocking Vibes

PROMO

Not for Resale

SIDE A
SV-078

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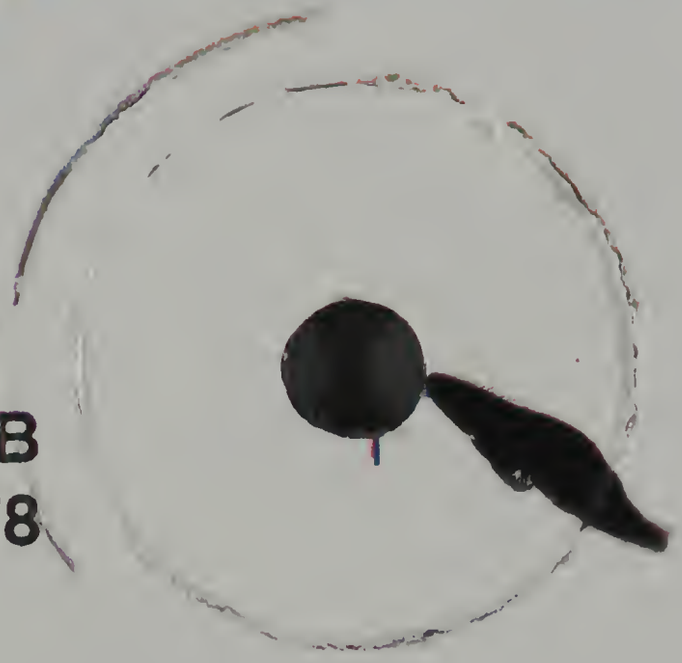
CHAT BOUT

(C. Laing)

LT. STITCHIE

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SV Shocking Vibes



SIDE B
SV-078

Distributed by:
PENTHOUSE MUSIC
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VERSION

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SV
Shocking Vibes
PROMO
Not for Resale
Side A
SV-096
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Tel.: (305) 378-2407 /
(305) 378-6770
Nat'l. (800) 473-6770
Fax: (305) 378-2408
LEFT ME LONELY
(ADOPTED)
LITTLE KIRK
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SV Shocking Vibes



SV-96

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Side B

ACCAPELLA
(ADOPTED)
LITTLE KIRK
VERSION / URKLE

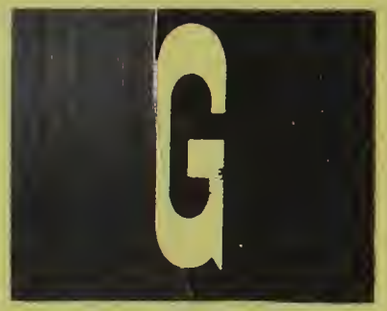
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Germain

RECORDS

Produced by
D. Germain



Distributed by:
GERMAIN MUSIC
16155 S.W. 117th Ave. B-22
MIAMI, FL 33177
Tel.: (305) 378-2407 /
(305) 378-6770
Nat'l. (800) 473-6770
Fax: (305) 378-2408

SIDE A
PH-224

TOUCH YOU GIRL

Straight Mix
Dub Vox

(C. WILLIAMS, T. MOSLEY)

ONEIL SHINES/BUN PAN

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Germain

RECORDS

Produced by
D. Germain





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SIDE B
PH-224

Dub Vox Accapella

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The following songs recorded at Link Up Studios
and mixed by Brian Morris and Kirk Mitchel

QWEST 001

33 1/3 RPM
12" Vinyl

1. STRESS

Lyrics by Keith "Ajala" Sutherland and Ghetto Flex
Composed by Keith "Ajala" Sutherland
Programmed by Julius "Ooze" Cooper
Arranged by Keith "Ajala" Sutherland and Julius "Ooze" Cooper

2. SUGAR STICK

Lyrics by Keith "Ajala" Sutherland
Composed by Keith "Ajala" Sutherland
Programmed by Julius "Ooze" Cooper and Dean Williams
Arranged by Keith "Ajala" Sutherland and
Julius "Ooze" Cooper

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QWESTION

The following songs recorded at Jo-Go Productions
and mixed by Richard "Char Su" Ahong and Julius "Ooze" Cooper

QWEST 001

33 1/3 RPM
12" Vinyl

1. JOVER'T

Lyrics by Keith "Ajala" Sutherland
Composed by Keith "Ajala" Sutherland
Programmed by Julius "Ooze" Cooper and Dean Williams
Arranged by Keith "Ajala" Sutherland and Julius "Ooze" Cooper

2. AH WAVE IS AH WAVE

Lyrics by Keith "Ajala" Sutherland
Composed by Keith "Ajala" Sutherland
Programmed by John "AP" Plata and Julius "Ooze" Cooper
Arranged by Keith "Ajala" Sutherland and
John "AP" Plata

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SOCA**CROSSOVER**

1999 compilation

Side A
CMB 43-LP
33 1/3 RPM

Executive Producer **Carl Holder**
For Caribbean Music Brokers
129-03 Liberty Ave. Richmond Hill,
New York 11419
Phone:718.641.4088
Email:holders@msn.com

1. **Memory Lane** • (Vocals **CJ**)
2. **Mygrainz** • (Vocals **OBA**)
3. **Bouge** • (Top **Adler** Man) HAITI

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SOCA**CROSSOVER**

1999 compilation

Side B
CMB 43-LP
33 1/3 RPM

Executive Producer **Carl Holder**
For Caribbean Music Brokers
129-03 Liberty Ave. Richmond Hill,
New York 11419
Phone:718.641.4088
Email:holders@msn.com

1. **Horn** • (Vocals **CJ**)
2. **Sexy Body** • (Vocals **QP**)
3. **Soca Plane** • (Vocals **QP**)

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CARIBBEAN • MUSIC BROKERS •

SOCA**CROSSOVER**

1999 compilation

2

Side A

CMB 43-LP

33 1/3 RPM

Executive Producer **Carl Holder**
For Caribbean Music Brokers
129-03 Liberty Ave. Richmond Hill,
New York 11419
Phone:718.641.4088
Email:holders@msn.com

1. **Rice & Peas** • (Vocals **Bagan Tewa**)
2. **She Want Me To** • (Vocals **Poser**)
3. **IF U C K** • (Vocals **Poser**)

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SOCA**CROSSOVER**

1999 compilation

2

Side B

CMB 43-LP

33 1/3 RPM

Executive Producer **Carl Holder**
For Caribbean Music Brokers
129-03 Liberty Ave. Richmond Hill,
New York 11419
Phone:718.641.4088
Email:holders@msn.com

1. **Hot & Wet** • (Vocals **Duwablade**)
2. **The Countdown** • (Vocals **Tony Sweet**)
   The Millennium Song
3. **Nancey** • (Vocals **Triniman**)

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FULLY-
BLOWN
PRIORITY
DJ EXCLUSIVE
WHAT YOU KNOW ABOUT
BILLY RAY
1. DIRTY 2. CLEAN
SIDE A
FB-000
FOR PROMO USE ONLY


FULLY-
BLOWN
PRIORITY
DJ EXCLUSIVE
WHAT YOU KNOW ABOUT
BILLY RAY
1. FREESTYLE FIX 2. INST.
SIDE B
FB-000
FOR PROMO USE ONLY

1999 COMPILATION

1. World Beat - Several Artistes
2. Fire - Sound Revolution
3. Woop - Daddy Chinee
4. River Lime - Marcia Miranda

US Distribution
Caribbean Music Brokers
718.641.4088



SIDE
A

Arranged and Produced by Ryan Romany 1,3,4,6,7,8
Engineered by Ryan Romany

Arranged By Anthony Lewis - 2, 5, 9

Recorded at World Beat Recording Studio
Tel: 1-868-662-0202

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email: jr140958@carib-link.net

12 BOWEN STREET, TUNAPUNA TRINIDAD, W.I.

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1999 COMPILATION

1. Push Back - El Negro S/Rev
2. Soca Music - Russell Cadogan
3. Bad John - M'ba
4. Roti - Chris Garcia
5. Bassline - El Negro S/Rev

US Distribution
Caribbean Music Brokers
718.641.4088



Arranged and Produced by Ryan Romany 1,3,4,6,7,8
Engineered by Ryan Romany

Arranged By Anthony Lewis - 2, 5, 9

Recorded at World Beat Recording Studio
Tel: 1-868-662-0202

SIDE
B

℗ COTT 1999

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ELEKTRA

SPK

STEREO
33 1/3 RPM

0-66927
A SIDE
℗ 1984 Elektra/
Asylum Records

MACHINE AGE VOODOO (JUNK FUNK) (5:53)
SPECIAL CHASM MIX (Remix Version)
APE Music, PRS/ 57 EU 66927 A-SP
Produced by Reset
Engineered by Chrom

MFG. BY ELEKTRA, ASYLUM, NONESUCH RECORDS 75 ROCKEFELLER PLAZA, NEW YORK, NEW YORK 10019 9229 SUNSET BOULEVARD, LOS ANGELES, CALIFORNIA 90069 A DIVISION OF WARNER COMMUNICATIONS, INC.


ELEKTRA
SPK
STEREO
33 1/3 RPM
0-66927
B SIDE
℗ 1984 Elektra/
Asylum Records
MFG. BY ELEKTRA/ASYLUM/NONESUCH RECORDS 75 ROCKEFELLER PLAZA, NEW YORK, NEW YORK 10019 9229 SUNSET BOULEVARD, LOS ANGELES, CALIFORNIA 90069 A DIVISION OF WARNER COMMUNICATIONS, INC.



℗ 1986 ICEBERGG RECORDS
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ELLIOT PILSHAW

Feels Like Home

ICE1106
STEREO
SIDE 1

1. **This Time** (3:36)
   Thomas F. Megan
2. **First Psalm** (3:55)
   Gary Lapow (Springboard Music—ASCAP)
3. **That Smile** (3:08)
   John Bucchino (Art Food Music)
4. **Matelot** (4:00)
   Noel Coward (Chappell & Co., Ltd.)
5. **While Walking** (4:00)
   Willie Sordill (Folkstream Music—BMI)
6. **It Feels Like Home** (3:13)
   John Bucchino (Art Food Music)



℗ 1986 ICEBERGG RECORDS

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ELLIOT PILSHAW

Feels Like Home

ICE1106
STEREO
SIDE 2

1. **Who Have You Loved Today** (2:50)
   Ray Scantlin (Raybaby Music—ASCAP)
2. **Sit With Me** (4:06)
   Holly Near/Adrienne Torf (Hereford Music—ASCAP)
3. **Walls To Roses** (3:00)
   Jeff Langley (Hereford Music—ASCAP)
4. **A Song For You** (2:55)
   Holly Near/Jeff Langley (Hereford Music—ASCAP)
5. **We're Not Alone** (4:27)
   Holly Near (Hereford Music—ASCAP)
6. **You Are Poetry** (2:57)
   Ray Scantlin (Raybaby Music—ASCAP)


COLUMBIA
ROBERT LAMM
SKINNY BOY
SIDE ONE
AL 33095
1. TEMPORARY JONES 3:30
R. Lamm / B. Russell
2. LOVE SONG 3:10
3. CRAZY WAY TO SPEND
4. UNTIL THE TIME RUNS
5. SKINNY BOY 4:38
R. Lamm
℗ 1974 CBS Inc.
® "COLUMBIA", MARCAS REG.


COLUMBIA
ROBERT LAMM
SKINNY BOY
SIDE TWO
BL 33095
1. ONE STEP FORWARD
TWO STEPS BACK
2. FIREPLACE AND IVY
3. SOMEDAY I'M GONNA
4. A LIFETIME WE
5. CITY LIVING
6. CRAZY BROTHER
© 1974 CBS Inc.
® "COLUMBIA", MARCAS REG.



THE ROCHES/ANOTHER WORLD

*Produced by Edd Kalehoff & Howard Lindeman
for Edd Kalehoff Productions
**Produced by Carter Cathcart & the Roches
***Produced by Richard Gottehrer

1-25321

1

1.	**LOVE RADIATES AROUND*** (Mark Johnson) Cold Weather Music BMI	4:46
2.	**ANOTHER WORLD**** (Maggie, Terre & Suzzy Roche) DeShufflin Inc. ASCAP	3:16
3.	**COME SOFTLY TO ME***** (Gary Troxel/Gretchen Christopher/Barbara Ellis) CBS Unart Catalog Inc. BMI	2:56
4.	**MISSING*** (David Roche) DeShufflin Inc. ASCAP	4:02
5.	**FACE DOWN AT FOLK CITY***** (Maggie, Terre & Suzzy Roche) DeShufflin Inc. ASCAP	4:06

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℗ 1985 Warner Bros. Records Inc. for the U.S.



THE ROCHES/ANOTHER WORLD

*Produced by Edd Kalehoff & Howard Lindeman
for Edd Kalehoff Productions
**Produced by Richard Gottehrer

1-25321

2

1.	**THE ANGRY ANGRY MAN*** (Terre & Suzzy Roche)	3:38
2.	**WEEDED OUT**** (Maggie, Terre & Suzzy Roche)	3:47
3.	**OLDER GIRLS**** (Terre & Suzzy Roche)	2:55
4.	**LOVE TO SEE YOU**** (Suzzy Roche)	4:20
5.	**GIMME A SLICE*** (Maggie & Terre Roche)	3:28

DeShufflin Inc. ASCAP
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℗ 1985 Warner Bros. Records Inc. for the U.S.



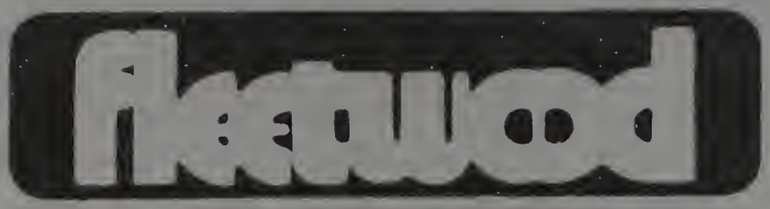
1972
WORLD SENIOR CHAMPIONSHIP

SIDE ONE
STEREO

FCLP 2344
VOL. II

THE HAWTHORNE CABALLEROS

THE READING BUCCANEERS



1972
WORLD SENIOR CHAMPIONSHIP

SIDE TWO
STEREO

FCLP 2344
VOL. II

THE N.Y. SUNRISERS

THE MATADORS

★NSYNC

Girlfriend

STEREO
33 1/3 RPM



Side A
JDAB-40007-1
FOR PROMOTIONAL
USE ONLY

1. The Neptunes Remix featuring Nelly 4:43
2. The Neptunes Remix featuring Nelly-Instrumental 4:43

(J. Timberlake/C. Hugo/P. Williams) *Tennman Tunes(adm. by Zomba Enterprises Inc.) /EMI April Music, Inc. o/b/o itself and Chase Chad Music (ASCAP)/EMI Blackwood Music Inc. o/b/o/ itself and Waters Of Nazareth (BMI)*

Remix produced by The Neptunes.
Pharrell Williams of N.E.R.D. appears courtesy of Virgin Records America, Inc.
Nelly appears courtesy of Fo' Reel Entertainment/Universal Records
Mastered by Chaz Harper at Battery Mastering, NYC
Exclusive Management by Johnny Wright for Wright Entertainment Group

Album Version of *"Girlfriend"* from ★NSYNC's *Celebrity* (01241-41758-2/4) available on Jive discs & tapes

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ZOMBA RECORDING CORPORATION
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★NSYNC

Girlfriend

STEREO
33 1/3 RPM



Side B
JDAB-40007-1
FOR PROMOTIONAL
USE ONLY

1. Album Version 4:13
2. Album Version-Instrumental 4:11

(J. Timberlake/C. Hugo/P. Williams) *Tennman Tunes(adm. by Zomba Enterprises Inc.) /EMI April Music, Inc. o/b/o itself and Chase Chad Music (ASCAP)/EMI Blackwood Music Inc. o/b/o/ itself and Waters Of Nazareth (BMI)*

Produced by The Neptunes.
Pharrell Williams of N.E.R.D. appears courtesy of Virgin Records America, Inc.

Mastered by Chaz Harper at Battery Mastering, NYC
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Album Version of *"Girlfriend"* from ★NSYNC's *Celebrity* (01241-41758-2/4) available on Jive discs & tapes

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STREET TRACKS VOL. 51

*** CONTAINS EXPLICIT LYRICS**

A

*Wyclef Jean
"PERFECT GENTLEMAN"
BPM 135.9
Time: 6:14

Co-Ed
"SUMTHIN' ON YOU"
BPM 101.9
Time: 5:56

B

Tyrese
"I LIKE THEM GIRLS"
BPM 89.9
Time: 5:21

Amanda
"EVERYBODY DOESN'T"
BPM 95.6
Time: 5:11

QB'S Finest feat. Nas
"OOCHIE WALLY"
BPM 93.9
Time: 5:17

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STREET TRACKS

*Wyclef Jean
"PERFECT GENTLEMAN"

BPM 135.9 / Time: 6:14

Intro: 32 (:20) Break: 32 (4:21) Outro: 32/32 (5:48)

Digital Mix by Keoni Wood

Courtesy of Columbia Records

Thanks to David Jurman at Columbia

#51
SIDE A
33 RPM

Co-Ed
"SUMTHIN' ON YOU"

BPM 101.9 / Time: 5:56

Intro: 32 (:00) Break: 32 (4:03) Outro: 32 (5:37)

Digital Mix by Matt "The Brat" Derrick

Courtesy of Universal Records

Thanks to David Nathan at Universal

* Contains Explicit Lyrics

Director of Programing Matt "The Brat" Derrick

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STREET TRACKS

Tyrese

"I LIKE THEM GIRLS"

BPM 89.9 / Time 5:21

Intro: 32/32 (:00) Break: 32 (3:44) Outro: 32 (4:58)

Digital Mix by DJ Lucky

Courtesy of RCA Records

Thanks to Vince DeGeorgio at RCA

Amanda

"EVERYBODY DOESN'T"

BPM 95.6 / Time: 5:11

Intro: 32 (:00) Break: NO BREAK Outro: 32 (4:51)

Digital Mix by Matt "The Bratt" Derrick

Courtesy of Maverick Records

Thanks to Tommy Nappi at Maverick

#51

SIDE B

33 RPM

* Contains Explicit Lyrics

QB's Finest feat. Nas "OOCHIE WALLY"

BPM 93.9 / Time: 5:17

Intro: 32 (:00) Break: 32 (3:02) Outro: 32 (4:56)

Digital Remix by DJ Wicked (aka Joe Miranda)

Courtesy of Columbia Records / Thanks to Dave Jurman at Columbia

Director of Programing Matt "The Bratt" Derrick

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XU-45

X-MIX

URBAN SERIES

SIDE 1

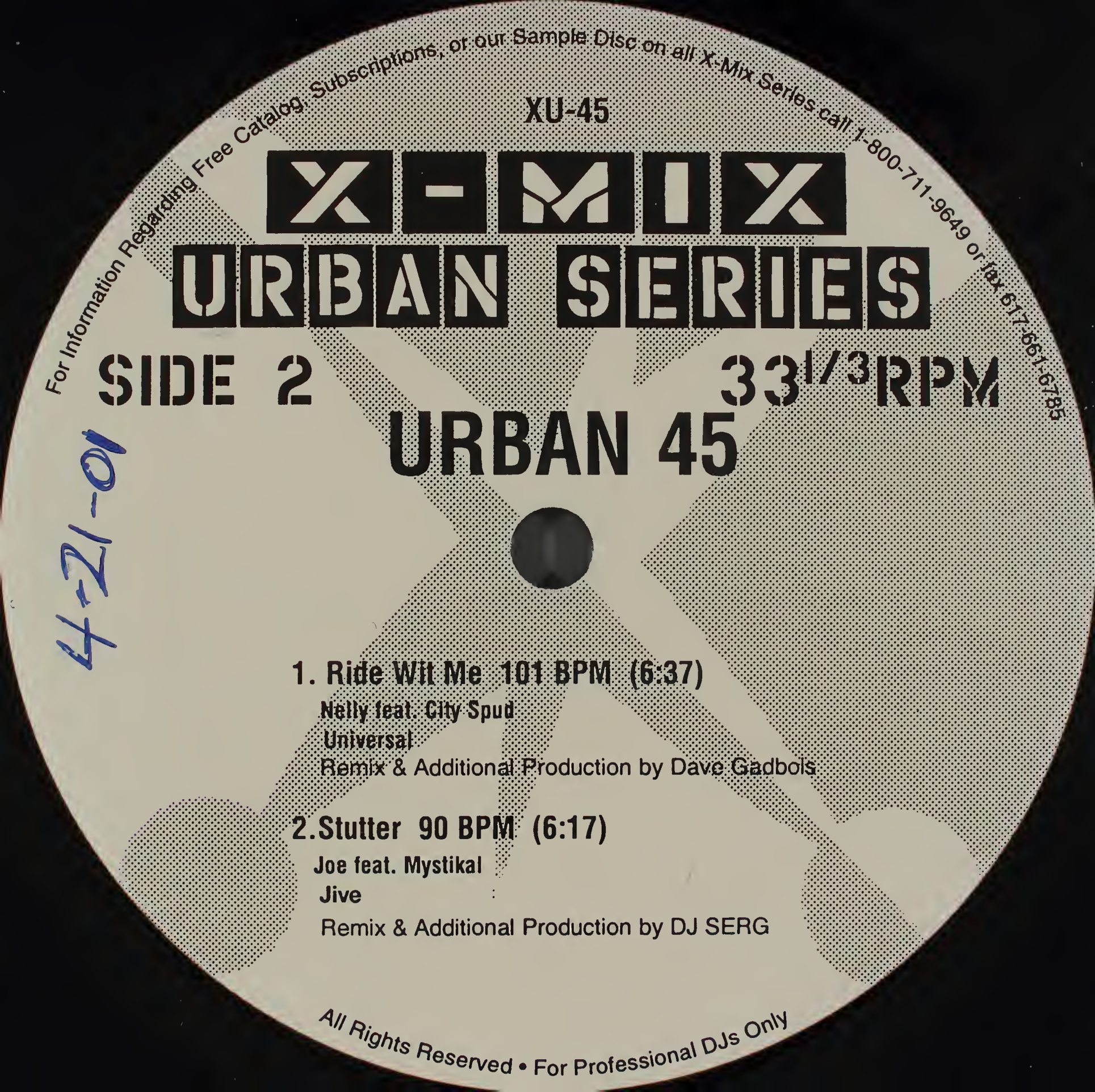
33 1/3 RPM

URBAN 45

1. Danger (Been So Long) 98 BPM (4:17)
   Mystikal feat. Nivea
   Jive
   Remix & Additional Production by DJ Chaos

2. X-Xhibit 97 BPM (5:58)
   Loud
   Remix & Additional Production by DJ Chaos

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XU-45
X-MIX
URBAN SERIES
SIDE 2
33 1/3 RPM
URBAN 45
4-21-01
1. Ride Wit Me 101 BPM (6:37)
Nelly feat. City Spud
Universal
Remix & Additional Production by Dave Gadbois
2. Stutter 90 BPM (6:17)
Joe feat. Mystikal
Jive
Remix & Additional Production by DJ SERG
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XUMW-5

DISC ONE

X-MIX URBAN SERIES

SIDE 1 — 33 1/3 RPM

X-MIX URBAN MOST WANTED volume 5

1. Feelin' So Good 108 BPM (5:11)

Jennifer Lopez, *Work*

Remix & Additional Production by J.D. Menard & Jason Racicot**

2. Ryde Or Die, Chick 95 BPM (5:33)

The Lox feat. Timbaland & Eve, *Interscope*

Remix & Additional Production by DJ Soulseeka**

**Previously Unreleased Remix

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XUMW-5

DISC ONE

X-MIX

URBAN SERIES

SIDE 2 — 33 1/3 RPM

X-MIX URBAN MOST WANTED volume 5

1. Hot Boyz 81 BPM (4:44)

Missy Elliott, *Interscope*

Remix & Additional Production by Steve Dupont**

2. Love Me Now 101 BPM (5:03)

Beenie Man feat. Wyclef Jean, *Virgin*

Remix & Additional Production by Ryan Foley**

**Previously Unreleased Remix

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XUMW-5

DISC TWO

X-MIX URBAN SERIES

SIDE 1 — 33 1/3 RPM

X-MIX URBAN MOST WANTED volume 5

1. So Sweet* 101 BPM (4:55)

Brooke Russell, *Edel*

Total Reconstruction by DJ SERG

2. You Can Do It 100 BPM (5:23)

Ice Cube, *Priority*

Remix & Additional Production by DJ Soulseeka**

*Total Reconstruction from the Acapella

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XUMW-5

DISC TWO

X-MIX

URBAN SERIES

SIDE 2 — 33 1/3 RPM

X-MIX URBAN MOST WANTED volume 5

1. Shy Guy 94 BPM (5:09)

Diana King, *Work*

Remix & Additional Production by Roonie G.

2. Jackin' Beats* 99 BPM (6:53)

Total Reconstruction by DJ Chaos**

*Total Reconstruction from the Acapella

**Previously Unreleased Remix

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Sonny Spoon

The Arrival

Dollyhood RECORDS

STREET
Side A

1. The Game *(Feat. Lil-C, Young Jeezy)*
2. Cartell Connection
3. Tonight *(Feat. Lil-C, Traxskee)*

Dollyhood Records
478-477-9900

Sonny Spoon

The Arrival

Dollyhood RECORDS

RADIO
Side B

1. The Game *(Feat. Lil-C, Young Jeezy)*
2. Cartell Connection
3. Tonight *(Feat. Lil-C, Traxskee)*

Dollyhood Records
478-477-9900

HOT SH#%!

STJTTA
THAS RITE
THANKS

BLK-10362A


HOT
SH#%!
WE LOVE THEM HOES
THAS COOL
SOUTHERN HOSPITALITY
BLK-10362B

MORE HOT SH#%!

DEM THANGS
CROSS THE BORDER
DON'T WALK AWAY

BLK-1942A


MORE
HOT
SH#%!
LAY LOW
LIKE A FEATHER
CALM DOWN
BLK-1942B

ARTISTIC RECORDS

45 R.P.M.

Prod. & Arr. By:
"Jimi" &
Carlton Hines for
Artistic Productions
12 Spinners Lane,
Maverley P.A.
Jamaica, W.I.
Tel: 925-1536

(P) (C) 1991
PRS.

Distributed By:
Owaiz Record Dist.
218–04 1[illegible]th Rd.,
Laurelton,
N.Y. 11413
Phone: 718-7237126

NAA LEF THE DANCE

(C. HINES)

Gregory Isaacs

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ARTISTIC RECORDS

45 R.P.M.

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Carlton Hines for
Artistic Productions
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Tel: 925-1536

Distributed By:
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N.Y. 11413
Phone: 718-7237126

GOD GOOD

(E. BROWN)

Cobra

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Carlton Hines for
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GUN TALK

(E. BROWN)

Cobra

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Carlton Hines for
Artistic Productions
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Jamaica, W.I.
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Laurelton,
N.Y. 11413
Phone: 718-7237126

VERSION

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WINSTON FINCH

VINTAGE WINE

(K. SALMON)

RECORDED, PRODUCED AND MIXED BY NATTY JAMES
EXECUTIVE PRODUCER SHARON WALTERS
©℗ 1990 PUB CONQ. MUSIC (ASCAP)
ALL RIGHTS RESERVED

STEREO
33⅓ RPM

SIDE A
CONQ. 338130
TIME 5:05

CONQUERING
RECORDS

NATTY JAMES

I'VE GOT SUNSHINE

(C. JAMES)

PRODUCED AND MIXED BY NATTY JAMES

℗© 1980 PUB CONQ MUSIC (ASCAP)
ALL RIGHTS RESERVED

STEREO

33⅓ RPM

SIDE B

CONQ. 338130

TIME 4:55

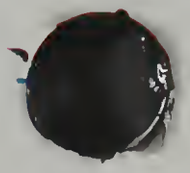


CONQUERING

RECORDS

Shocking Vibes

SIDE A
SV-148



Distributed by:
GERMAIN MUSIC
16155 S.W. 117th Ave. B-22
MIAMI, FL 33177
Tel.: (305) 378-2407 /
(305) 378-6770
Nat'l. (800) 473-6770
Fax: (305) 378-2408

DEM A EVIL

(C. Hylton/D. Parkes)

GHOST/GENERAL B

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Shocking Vibes

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GERMAIN MUSIC
16155 S.W. 117th Ave. B-22
MIAMI, FL 33177
Tel.: (305) 378-2407 /
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Fax: (305) 378-2408

SIDE B
SV-148

BUICK SKYLARK
(O. Morrison)
ROUNDHEAD

VERSION/ MILLINEUM MUCKY MIX
SLY DUNBAR (O.D)/ STEVEN MARSDEN
MIXED BY
COLLIN "BULBY" YORK

ALL RIGHTS RESERVED



Shocking Vibes

SIDE A
SV-147

Distributed by:
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(305) 378-6770
Nat'l. (800) 473-6770
Fax: (305) 378-2408

CAMRY

(M.Davy/D. Foster)

POWER MAN/
DELLY RANKS

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Shocking Vibes

Distributed by:
GERMAIN MUSIC
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MIAMI, FL 33177
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(305) 378-6770
Nat'l. (800) 473-6770
Fax: (305) 378-2408

SIDE B
SV-147

HAIL UP
(M. Wolfe/S. Goss)
STEFFIE D

VERSION/ MILLINEUM MUCKY MIX
SLY DUNBAR (O.D)/ STEVEN MARSDEN
MIXED BY
COLLIN "BULBY" YORK

ALL RIGHTS RESERVED

John Elwart

MADE IT-

..IN THE C.I.A.:.

JE5250
45rpm

time 3:35 1 vocal
2 instrumental

total time 7:10

©℗ 1985 John Elwart

Elwart *MUSIC*

BMI

mixed by
Bruce Ablin


BEIN' A DETECTIVE
time 3:40
1 vocal
2 instrumental
JE 10-4
45rpm
℗ 1985 John Elwart
Elwart MUSIC
BMI
John Elwart
total time 7:20
mixed by
Bruce Ablin

HAHNEMANN

medi disc

Copyright 1965
SILVER PLASTICS, INC.

NUMBER EIGHT

PYELONEPHRITIS

ETIOLOGY AND PATHOPHYSIOLOGY

GADDO ONESTI, M.D.

DIAGNOSIS AND TREATMENT

CHARLES D. SWARTZ, M.D.

MD-865-A

HAHNEMANN

medi disc

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NUMBER EIGHT

PYELONEPHRITIS

QUESTION AND ANSWER

SESSION

MD-865-B

HAHNEMANN

medi disc

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NUMBER FIVE

GALLBLADDER DISEASE

MEDICAL ASPECTS
EDWIN POLISH, M.D.

SURGICAL ASPECTS
CHARLES C. WOLFERTH, M.D.

MD-565-A

HAHNEMANN

medi disc

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NUMBER FIVE

GALLBLADDER DISEASE

QUESTION AND ANSWER

SESSION

MD-565-B

HAHNEMANN

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NUMBER ONE

RHEUMATIC FEVER

CURRENT CONCEPTS

JOSEPH URICCHIO, M.D.

DIAGNOSIS AND AUSCULTATORY FINDINGS

DANIEL MASON, M.D.

TREATMENT AND PROGNOSIS

JEROME A. HUBSHER, M.D.

MD-165-A

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NUMBER ONE

RHEUMATIC FEVER

QUESTION AND ANSWER

SESSION

MD-165-B

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NUMBER ELEVEN

JAUNDICE IN THE NEWBORN

DIFFERENTIAL DIAGNOSIS

MARTIN BAREN, M.D.

MANAGEMENT

GERALD M. FENDRICK, M.D.

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NUMBER ELEVEN

JAUNDICE IN THE NEWBORN

QUESTION AND ANSWER

SESSION

MD-1165-B

HAHNEMANN

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NUMBER TWO

RHEUMATIC MITRAL STENOSIS

PATHOPHYSIOLOGY

SHELDON R. BENDER, M.D.

CLINICAL CORRELATION

BERNARD SEGAL, M.D.

SURGICAL THERAPY

G. BLANCO, M.D.

MD-265-A

HAHNEMANN

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RHEUMATIC MITRAL STENOSIS

QUESTION AND ANSWER

SESSION

MD-265-B

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NUMBER SIX

CIRRHOSIS OF THE LIVER

ETIOLOGY AND PATHOPHYSIOLOGY

FRANCIS NASO, M.D.

MANAGEMENT

JOSEPH GAMBESCIA, M.D.

MD-665-A

HAHNEMANN

medi disc

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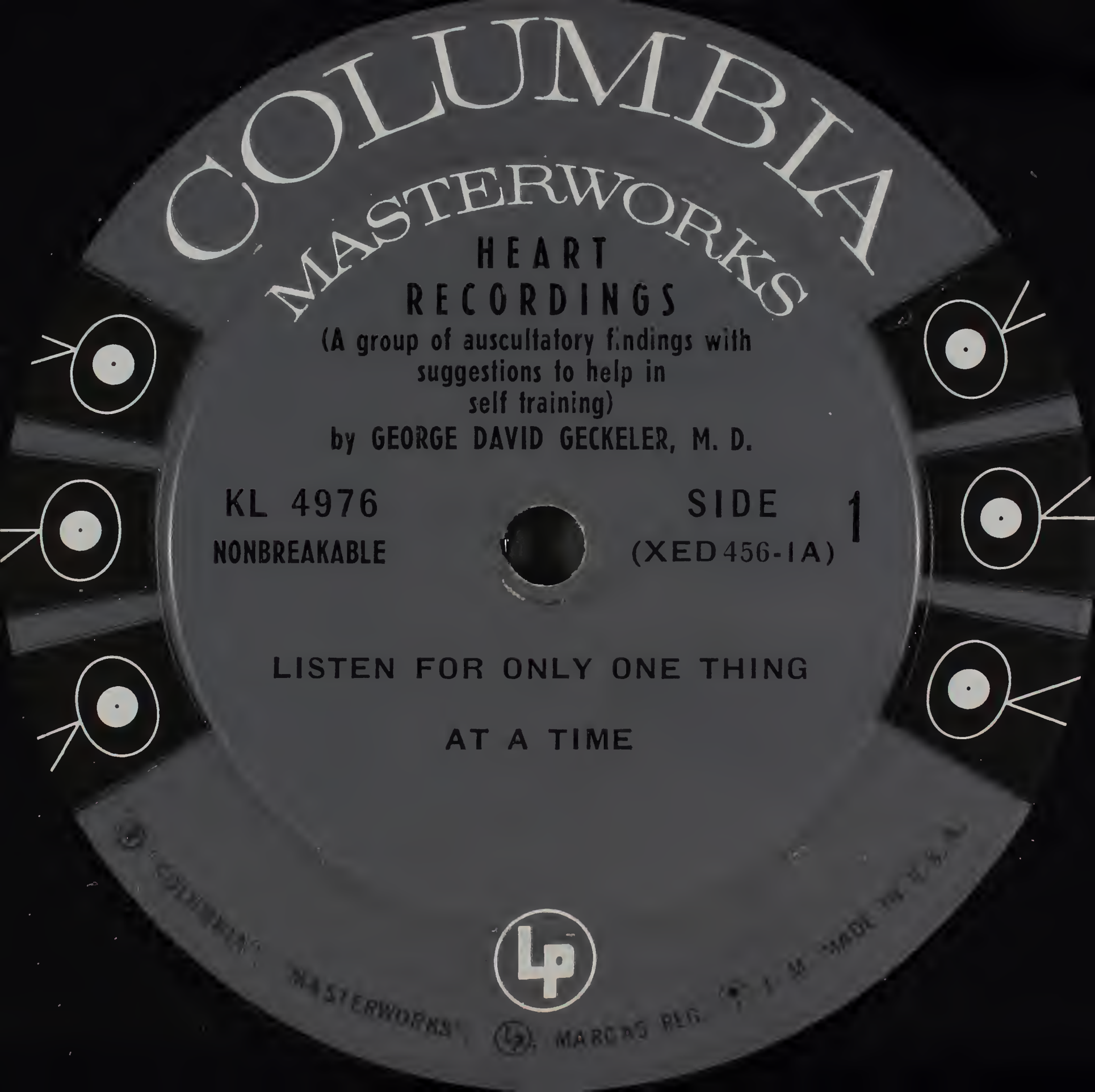
NUMBER SIX

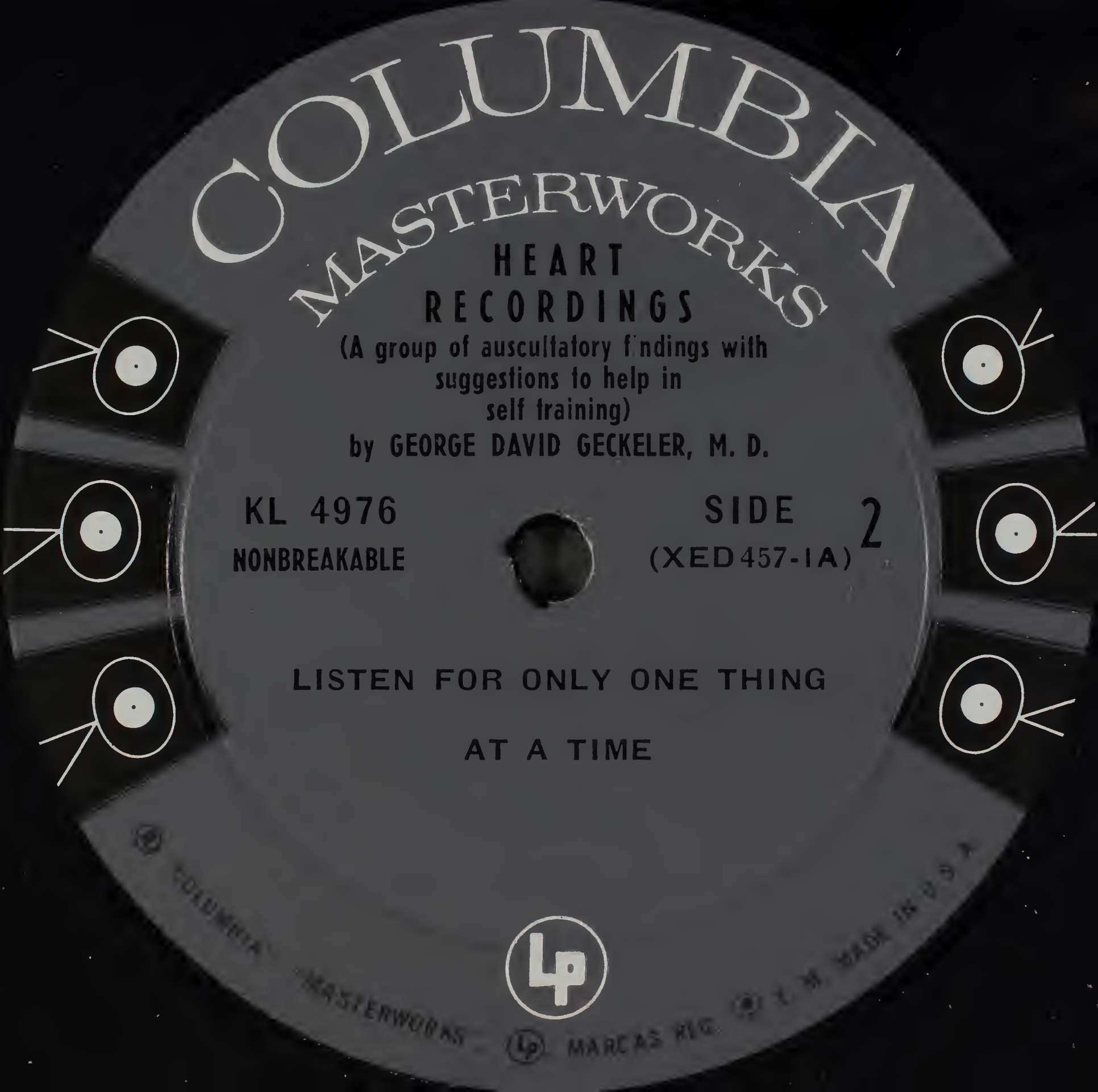
CIRRHOSIS OF THE LIVER

QUESTION AND ANSWER

SESSION

MD-665-B


COLUMBIA
MASTERWORKS
HEART
RECORDINGS
(A group of auscultatory findings with
suggestions to help in
self training)
by GEORGE DAVID GECKELER, M. D.
KL 4976
NONBREAKABLE
SIDE 1
(XED 456-1A)
LISTEN FOR ONLY ONE THING
AT A TIME
COLUMBIA MASTERWORKS MARCAS REG.
LP


COLUMBIA
MASTERWORKS
HEART
RECORDINGS
(A group of auscultatory findings with
suggestions to help in
self training)
by GEORGE DAVID GECKELER, M. D.
KL 4976
NONBREAKABLE
SIDE 2
(XED 457-1A)
LISTEN FOR ONLY ONE THING
AT A TIME
COLUMBIA MASTERWORKS MARCAS REG.


GUNS
SIDE A
SON OF A GUN
4:23
RULES


DIED


MERCURY
GOLDEN BOY
QUINCY JONES
And His Orchestra
Side 1
MONAURAL
MG-20938
1. THEME FROM GOLDEN BOY
(From the Musical Production
"Golden Boy") - 2:47
(String Version)
2. THE WITCHING HOUR - 3:40
3. SEAWEED - 2:24
4. GOLDEN BOY - 3:10
5. DJANGO - 4:58
VENDOR: MERCURY RECORD CORPORATION


MERCURY
®
GOLDEN BOY
QUINCY JONES
And His Orchestra
Side 2
MONAURAL
MG-20938
1. SOUL SERENADE - 3:44
2. THEME FROM GOLDEN BOY (From the Musical Production "Golden Boy") - 3:54 (Big Band Version)
3. HARD DAY'S NIGHT - 3:24
4. THE SIDEWINDER - 3:40
5. THE MIDNIGHT SUN WILL NEVER SET - 3:08
VENDOR: MERCURY RECORD CORPORATION


MAL & VAL
BRONZE, SILVER & GOLD
(function — stoddard — nately)
linchris music (bmi) engineered by paul ray
produced by function — stoddard — nately
OR103A
33 1/3 RPM
1. (THE WHOLE THING) 6:10
ORBIT RECORDS
ORBIT AIRWAVES
p & c 1984


MAL & VAL
BRONZE, SILVER & GOLD
(function — stoddard — nately)
linchris music (bmi) engineered by paul ray
produced by function — stoddard — nately
OR103B
33 1/3 RPM
1. (THE SHORTIE) 4:12
2. (MEED 'JUM) 5:17
ORBIT RECORDS
ORBIT AIRWAVES
p & c 1984

CUT THE ARMS OFF YOUR FATHERS



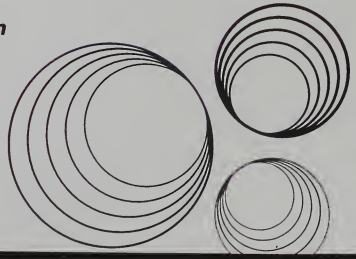


http://www.phattphunk.com

"Dreamcatcher"

w/tea freaks milk & two sugars mix

presented by Dave Ralph



dj eyal

dj eyal: pp027



side a
"dreamcatcher"
(9:00m)

side b
"dreamcatcher"
-tea freaks milk & two sugars mix
presented by Dave Ralph
(9:13m)

written & produced by: DJ Eyal
recorded & mixed @ the bomb shelter studio - global energy musik
contact:(818) 780-4981
additional production & remix by: Dave Ralph, James Robson, Sean O'Niel @ Blue

Stereo
33 1/3rpm

dj eyal: pp027


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DWIGHT YOAKAM
BUENAS NOCHES FROM A LONELY ROOM
PRODUCED BY PETE ANDERSON

REPRISE

1-25749

1

NASHVILLE

1.	**I GOT YOU**	3:25
2.	**ONE MORE NAME**	3:05
3.	**WHAT I DON'T KNOW**	3:48
4.	**HOME OF THE BLUES** (Johnny Cash/Glenn Douglas/ Lillie McAlpine) Hi-Lo Music BMI	2:53
5.	**BUENAS NOCHES FROM A LONELY ROOM (SHE WORE RED DRESSES)**	4:32

All songs written by Dwight Yoakam and published by Coal Dust West Music BMI except as indicated

℗ 1988 Reprise Records for the U.S.



DWIGHT YOAKAM
BUENAS NOCHES FROM A LONELY ROOM
PRODUCED BY PETE ANDERSON

REPRISE

1-25749

2

NASHVILLE

1.	**I HEAR YOU KNOCKIN'** (J.D. Miller) Excellorec Music BMI	2:10
2.	**I SANG DIXIE**	3:50
3.	**STREETS OF BAKERSFIELD** (Homer Joy) Tree Pub. Co. Inc. BMI	2:49
4.	**FLOYD COUNTY**	2:58
5.	**SEND ME THE PILLOW** (Hank Locklin) Acuff Rose Publications, Inc. BMI	3:02
6.	**HOLD ON TO GOD**	3:13

All songs written by Dwight Yoakam and published by Coal Dust West Music BMI except as indicated

℗ 1988 Reprise Records for the U.S.


SONNY STITT/
BENNIE GREEN
MY MAIN MAN
Side One
RR4S-2439
CADET®
#13436
STEREO
FLAME AND FROST
(Esmond Edwards: Discus Music Corp.-BMI)
LET'S PLAY CHESS
(Sonny Stitt: Arc Music Corp.-BMI)
DOUBLE DIP
(Sonny Stitt & Bennie Green
Arc Music Corp.-BMI)
OUR DAY WILL COME
(Gorson & Hilliard:
Rosewood-Day-Hilliard - ASCAP)
A DIVISION OF ALL PLATINUM RECORD GROUP
LPS-744



SONNY STITT/ BENNIE GREEN MY MAIN MAN

Side Two
RR4S-2440

CADET®

#13437
STEREO

MY MAIN MAN
(Sonny Stitt & Bennie Green:
Arc Music Corp.-BMI)

THE NIGHT HAS A THOUSAND EYES
(Vic Mizzy & Irving Taylor:
Isham Jones Music - ASCAP)

BROILIN'
(Sonny Stitt & Bennie Green:
Arc Music Corp.-BMI)

A DIVISION OF ALL PLATINUM RECORD GROUP

LPS-744



Chancy Records
International

Side 1
Stereo

CRI 1248
33⅓ RPM

YOU - YOU - YOU

(Tabou-Combo, T. Bernfeld, Brad Baker)

Tabou-Combo
SUPERSTARS

Produced by: Tabou-Combo
Arranged by: Brad Baker

DISTRIBUTED BY CHANCY RECORDS, INTERNATIONAL


Chancy Records
International
Side 2
Stereo
CRI 1248
33⅓ RPM
YOU - YOU - YOU (Instrumental)
(Tabou-Combo, T. Bernfeld, Brad Baker)
Tabou-Combo
SUPERSTARS
Produced by: Tabou-Combo
Arranged by: Brad Baker
DISTRIBUTED BY CHANCY RECORDS, INTERNATIONAL


COLUMBIA
DEMONSTRATION
NOT FOR SALE
ANOTHER DAY
IN THE BIG WORLD
1. WHAM! - WAKE ME UP BEFORE YOU
GO-GO 3:51
AS 1949
XSM 173040
SIDE 1
℗ 1984 CBS Inc
2. EUROGLIDERS - ANOTHER DAY IN THE BIG
WORLD* 3:02
3. ROMEO VOID - BILLY'S BIRTHDAY 4:09
4. RED ROCKERS - BLOOD FROM A STONE 3.58
5. DAVE EDMUNDS - STEEL CLAW**
4.18
6. BANGLES - JAMES 3:33
*℗1984 Nostata Pty Limited
**℗1984 Dave Edmunds Productions
Limited
® COLUMBIA MAR A REG PRINTED U.S.A.


COLUMBIA
DEMONSTRATION
NOT FOR SALE
ANOTHER DAY
IN THE BIG WORLD
1. ROMEO VOID - OUT ON MY OWN 3:50
AS 1949
XSM 173041
SIDE 2
℗ 1984 CBS Inc.
2. EUROGLIDERS - HEAVEN (MUST BE THERE)* 3:43
3. RED ROCKERS - JUST LIKE YOU 4:30
4. DAVE EDMUNDS - SOMETHING ABOUT YOU** 2:56
5. IAM SIAM - TALK TO ME (I CAN HEAR YOU NOW) 5:25
6. BANGLES - GOING DOWN TO LIVERPOOL 3:36
* ℗ 1984 Nostata Pty Limited
** ℗ 1984 Dave Edmunds Productions Limited
® "COLUMBIA", MARCA REG. PRINTED IN U.S.A.


wea
45 RPM
Produced by
Peter Walsh
Warner Bros.
Music Ltd.
Manufactured
in the UK
X8643(T)
(248643-0)
X8643(T) A
℗ 1986 WEA
Musik GmbH
SIDE ONE
STEREO
UNIVERSAL DADDY
(Gold/Lloyd/Echolette) From the album
240948-1 AFTERNOONS IN UTOPIA
ALPHAVILLE
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wea

45 RPM

Produced by
Alphaville

Warner Bros.
Music Ltd.

Manufactured
in the UK

X8643(T)

(248643-0)
X8643(T) B

℗ 1986 WEA
Musik GmbH

SIDE TWO
STEREO

NEXT GENERATION

(Gold/Lloyd/Echolette/Ryan)

ALPHAVILLE

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21 RECORDS
ALVIN LEE
STEREO
33 1/3 RPM
PR 918
A SIDE
FM
Flight Music
Amor
Records, Inc.
DETROIT DIESEL
VOCAL/4:45
(A. Lee, S. Gould) Space Songs Ltd., PRS,
administered by WB Music Corp., ASCAP
ST-PR-49786-SP
Produced by Alvin Lee for Space Productions
Recorded at Space Studios, Buckinghamshire
From 21 Records LP 90517 - "DETROIT DIESEL"
℗ 1986 21 RECORDS
a 21/Amor company
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NOT FOR SALE
DIST BY ATLANTIC RECORDING CORP., 75 ROCKEFELLER PLAZA, N Y N Y.
A WARNER COMMUNICATIONS COMPANY

KING PLEASURE SINGS

PRLP-7128
SIDE 1
HIGH FIDELITY



PRESTIGE

1. RED TOP (Hampton-Kynard)
2. JUMPIN' WITH SYMPHONY SID (Young-Pleasure)
3. SOMETIMES I'M HAPPY (Youmans-Caesar)
4. THIS IS ALWAYS (Gordon-Warren)
5. WHAT CAN I SAY DEAR (Lyman-Donaldson)
6. DON'T GET SCARED
(Getz-Pleasure-Hendriks)

PRESTIGE RECORDS INC., 203 S. WASHINGTON AVE., BERGENFIELD, N. J.

KING PLEASURE SINGS

1. PARKER'S MOOD (Parker-Pleasure)
2. I'M GONE (Jones-Pleasure)

PRLP-7128
SIDE 2
HIGH FIDELITY



PRESTIGE

ANNIE ROSS SINGS

3. TWISTED (Ross-Gray-Prestige Music-BMI)
4. FARMER'S MARKET (Farmer-Ross-Prestige Music-BMI)
5. THE TIME WAS RIGHT (Ross-Prestige Music-BMI)
6. ANNIE'S LAMENT (Ross-Prestige Music-BMI)

PRESTIGE RECORDS INC., 203 S. WASHINGTON AVE., BERGENFIELD, N. J.

45 RPM

MIC 61412 ·

PRINTED IN U.S.A


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Capitol MARCA REG.
Capitol
RECORDS
MELBA MOORE
Produced by Keith Diamond for Rough Cut Productions, Inc.
1
SPRO-9500
99664B
I CAN'T BELIEVE IT (It's Over) (Extended Version)
(K. Diamond-L. Kirton)
Time—6:20
Willesden Music Inc./Zomba Enterprises Inc.-BMI/ASCAP
(from the LP "READ MY LIPS" ST-12382)
45 RPM
NOT FOR SALE
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MFG. BY CAPITOL RECORDS, INC., A SUBSIDIARY OF CAPITOL INDUSTRIES-EMI, INC., U.S.A. Capitol MARCA REG.

Capitol
REG U.S. PAT. OFF.
RECORDS

MELBA MOORE

Produced by Keith Diamond for Rough Cut Productions, Inc.

2

SPRO-9501
99664A

I CAN'T BELIEVE IT (It's Over) (Edit)

(K. Diamond-L. Kirton)
Time—4:07
Willesden Music Inc /Zomba Enterprises Inc.-BMI/ASCAP
(from the LP "READ MY LIPS" ST-12382)

45 RPM
NOT FOR SALE

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UNAUTHORIZED DUPLICATION IS A VIOLATION OF APPLICABLE LAWS



Shocking Vibes

SIDE A
SV-150

Distributed by:
GERMAIN MUSIC
16155 S.W. 117th Ave. B-22
MIAMI, FL 33177
Tel.: (305) 378-2407 /
(305) 378-6770
Nat'l. (800) 473-6770
Fax: (305) 378-2408

SET SO

(W. Passley/R. Ledgister)

DEVONTE

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16155 S.W. 117th Ave. B-22
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(305) 378-6770
Nat'l. (800) 473-6770
Fax: (305) 378-2408

SIDE B
SV-150

WUK HAR

(R. Campbell/W. Passley/
R. Ledgister/M. Cooke)

ALKATRAZ

Version/Craze

Firehouse Crew

Mixed by Collin "Bulby" York

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Shocking Vibes

SIDE A
SV-149

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PROTECT ME

(M. Davis)

BEENIE MAN

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SV Shocking Vibes

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SIDE B
SV-149

VERSION/CRAZE

FIREHOUSE CREW

MIXED BY COLLIN "BULBY" YORK

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Fax: (305) 378-2408

SIDE A
FL-008

EASY SKANKIN

STRAIGHT MIX

Dub Vox (B. Marley/Tony Rebel)

TONY REBEL, SUGAR BLACK, LEBANCULLE

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SIDE B
FL-008

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SEMI ACCAPELLA
Instrumental



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In Florida, 5893 S.W. 21st Street
W. Hollywood, FL 33023
Tel: (954) 966-4744 Fax: (954) 966-8766

Side A

Produced by:
Richard "Richie D" Martin

VPRD6350

0 54645-6350-1 1

TEASER

TANTO METRO & DEVONTE

(R. Martin)

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WE'RE AHEAD

VP RECORDS

IN REGGAE MUSIC

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Tel: (954) 966-4744 Fax: (954) 966-8766

Side B

Produced by:
Richard "Richie D" Martin

VPRD6350

0 54645-6350-1 1

HARDER

SPRAGGA BENZ

(R. Martin and C. Grant)

Published by Spragga Benz Music (BMI)

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Tel: (954) 966-4744 Fax: (954) 966-8766

Side A

Produced by:
Richard "Richie D" Martin

VPRD6351

0 54645-6351-1 0

NYAM ME OUT

LEXXUS

(C. Palmer and R. Martin)

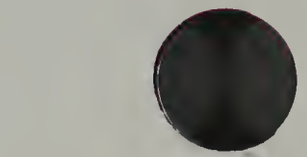
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0 54645-6351-1 0

Side B

Produced by:
Richard "Richie D" Martin

VPRD6351

WHAT A GAL!

DELLY RANKS FEAT. RIK ROK

(D. Foster, R. Ducent, N. Staff and R. Martin)

Published by Pelpa Music (BMI)

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MILES AHEAD

VP RECORDS

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W. Hollywood, FL 33023
Tel: (954) 966-4744 Fax: (954) 966-8766

SIDE ONE
VPRL6346
Prod. by
Chad "Goofy" Simpson
for Young Blood Prod.

WAH DIS FADA

(L. Dixon & C. Simpson)

Madd Anju

Pub. by STD Music
/ ASCAP

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W. Hollywood, FL 33023
Tel: (954) 966-4744 Fax: (954) 966-8766

SIDE TWO
VPRL6346
Prod. by
Chad "Goofy" Simpson
for Young Blood Prod.

BUDDY SHE WANT

(W. Wilson & C. Simpson)

Red Rat

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EDGE
RECORDS®
SIDE A
45 RPM
Time: 3:57
ED 7-010A
SA-0987GG01
Publisher:
BMI
"THERE'S SOMETHING ON
YOUR MIND - 87"
(Big "J" McNeely)
BOBBY MARCHAN
Produced by Bobby Marchan & Willie Tee
Produced at Mass Records Productions
℗© 1987 Edge Record Company, Inc.
6464 Sunset Blvd. Suite 530
Hollywood, CA 90028


EDGE RECORDS®
SIDE B
45 RPM
Time: 3:18
ED 7-010B
SB-0987GG01
Publisher:
A. Naga Publishing
Co., Inc. BMI
"BOBBY MARCHAN'S RAP"
(Bobby Marchan)
BOBBY MARCHAN
Produced by Bobby Marchan & Willie Tee
Produced at Mass Records Productions
℗© 1987 Edge Record Company, Inc.
6464 Sunset Blvd. Suite 530
Hollywood, CA 90028


Capitol
REG. U.S. PAT. OFF.
©1983 Capitol Records, Inc.
NOT FOR SALE
STEREO
P-B-5224
S9 8676 A
(from the LP "YOU AND I" ST-12256)
Jobete Music Co., Inc./Black Bull Music, Inc.-ASCAP
Intro.—:12
3:52
Produced & Arranged by O'Bryan
Executive Producer Don Cornelius
O'BRYAN
YOU AND I
(Stevie Wonder)
MFD. BY CAPITOL RECORDS, INC., A SUBSIDIARY OF CAPITOL INDUSTRIES-EMI, INC., U.S.A.
Capitol MARCA REG.
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"WHAT DO YOU SEE IN HER?"

- R. Washington - T. Johnson -

[S]

KG

PLUG SIDE

VOA-4089

VM-01135
Perk's Music
(BMI)
(Intro. 0:13)
Time: 2:43
February, 1973

NOT FOR SALE

VOLT

HOT SAUCE

Produced by Irene Productions

℗ 1973 STAX RECORDS, INC.

Volt Records, A Division of Stax Records Inc., 98 North Avalon, Memphis, USA


"MAMA'S BABY
(DADDY'S MAYBE)"
- Bettye Crutcher -
S
K 6
VOA-4089
VM-01136
East/Memphis
Music Corp.
(BMI)
(Intro. 0:21)
Time: 3:15
February, 1973
NOT FOR SALE
VOLT
HOT SAUCE
Produced by Irene Productions
℗ 1973 STAX RECORDS, INC.
Volt Records, A Division of Stax Records Inc., 98 North Avalon, Memphis, USA


ANAHUAC
6331 Sta. Monica Bl.
Hollywood, CA 90038
ANC-1230
Tiempo 4:30
Balada
ESTEREO
45 RPM
℗1978
Anahuac Records
PETKO MUSIC
BMI
CARA DE ANGEL
Gabriel Garcia
LOS BONDADOSOS


ANAHUAC
6331 Sta. Monica Bl.
Hollywood, CA 90038
ANC-1230
Tiempo 3:35
Balada
ESTEREO
45 RPM
℗1982
Anahuac Records
PETKO MUSIC
BMI
OTRA VEZ HAS VUELTO A MI
Gabriel Garcia
LOS BONDADOSOS

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LOS BONDADOSOS

Lado A

PRS-90106

45 R.P.M.

estereo

2:56

PROFONO INTERNACIONAL INC.

PROEDI/
MSQ INC.

AMIGOS Y RIVALES

(Gabriel García)

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LOS BONDADOSOS

Lado B

PRS-90106



PROEDI/
MSQ INC.

45
R.P.M.
estereo
3:21

COMO ME GUSTA QUERERTE

(Gabriel García)

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LOS BONDADOSOS

Lado A

PRS 90133



45
R.P.M.
estereo

PROEDI/
MSQ

3:27

PROPIEDAD PRIVADA

(G. Garcia)

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LOS BONDADOSOS

Lado B

PRS 90133

PROFONO INTERNACIONAL INC.

PROEDI/
MSQ

45
R.P.M.
estereo
2:46

UN BESITO PORQUE NOS QUEREMOS

(G. Garcia)

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LOS BONDADOSOS

Lado A

PROFONO INTERNACIONAL INC.

PROEDI/MSQ, INC.

PRS 90226

45 R.P.M. estereo

3:00

TU PEOR ES NADA

(Gabriel Garcia)

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LOS BONDADOSOS

Lado B

PROFONO INTERNACIONAL INC.

PROEDI/MSQ, INC.



PRS 90226

45 R.P.M.

estereo

4:14

DEJAME REHACER MI VIDA

(Gabriel Garcia)

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LOS BONDADOSOS

Lado A

PROFONO INTERNACIONAL INC.

PROEDI/MSQ

PRS 90002

45 R.P.M. estereo

SOLO CUANDO ESTOY CONTIGO

(Gabriel Garcia)

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LOS BONDADOSOS

Lado B

PRS 90002

PROFONO INTERNACIONAL INC.

PROEDI/MSQ



45 R.P.M. estereo

MIRA QUE CASUALIDAD

(Gabriel Garcia)

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LOS BONDADOSOS

PROFONO INTERNACIONAL INC.

LADO A
RIMO



45
R.P.M.
stereo
79-130

TU Y YO
(Gabriel Garcia)

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LOS BONDADOSOS

PROFONO INTERNACIONAL INC.

LADO B
RIMO



45
R.P.M.
stereo
79-130

JAMAS ME NIEGUES TU CARIÑO

(Gabriel Garcia)

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LOS BONDADOSOS

Lado A

PRS 90045

PROFONO INTERNACIONAL INC.

45

R.P.M.

estereo

3:25

PROEDI/
MSQ

JUGANDO CON LUMBRE

(Gabriel Garcia)

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LOS BONDADOSOS

Lado B

PRS 90045

45

R.P.M.

estereo

2:35

PROFONO INTERNACIONAL INC.

PROEDI/
MSQ

LINDA

(Gabriel Garcia)

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AUDIO
SPECIALTIES
RECORDING STUDIO
416 New Britain Ave. Plainville, Ct.
45 RPM
Time: 2:52
CO-2520
SIDE 1
HANSEY
(LaRiviere)
SHELLY AND SOPHIE

AUDIO
SPECIALTIES
RECORDING STUDIO

416 New Britain Ave. Plainville, Ct.



45 RPM
Time: 2:50

CO-2520
SIDE 2

I'M JUST BEGINNING TO KNOW YOU

(Thompkins)

SOPHIE THOMPKINS


MOTOWN®
#1
9-79
on
Motown
M-45-186
(M8-926M1)
Published by:
Jobete Music
Co., Inc. &
Commodores
Entertainment
Publishing
Corp. (ASCAP)
Time: 5:00
STEREO 1474
Side A
Produced by:
JAMES
ANTHONY
CARMICHAEL &
COMMODORES
From The
Album:
"MIDNIGHT
MAGIC"
"STILL"
(L. Richie, Jr.)
COMMODORES
(P) 1979 Motown Record Corporation
Trademark Motown Record
Corporation


MOTOWN®
M-45-186
(M8-926M1)
Published by:
Jobete Music
Co., Inc. &
Commodores
Entertainment
Publishing
Corp. (ASCAP)
Time: 4:30
STEREO
Side B
Produced by:
JAMES
ANTHONY
CARMICHAEL &
COMMODORES
From The
Album:
"MIDNIGHT
MAGIC"
#4
8-79
"SAIL ON"
(L. Richie, Jr.)
COMMODORES
(P) 1979 Motown Record Corporation
Trademark Motown Record
Corporation
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LOS BONDADOSOS

PROFONO INTERNACIONAL INC.



45 R.P.M. stereo

45-79-181

LADO A
PROEDI/MSQ

PORQUE TE QUERRE YO TANTO

(Gabriel Garcia)

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LOS BONDADOSOS

PROFONO INTERNACIONAL INC.

LADO B
PROEDI/MSQ



45
R.P.M.
stereo
45-79-181

QUIERO VIVIR PARA TI

(Gabriel Garcia)

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DISCOS
FAMA
LADO A
RANCHERA
(FA-503-A)
FA-503-A
Time: 3:10
ENTRE COPA Y COPA
LOS BUHOS
Prod. by Arturo Caminante
DISCOS FAMA • 377 SOUTH FIRST STREET • SAN JOSE, CALIF. 95113


DISCOS
FAMA
LADO B
(FA-503-B)
FA-503-B
Time: 3:10
TAN SOLO UN INSTANTE
LOS BUHOS
Prod. by Arturo Caminante
DISCOS FAMA • 377 SOUTH FIRST STREET • SAN JOSE, CALIF. 95113


DISCOS
CRONOS
Marca Registrada
Marca Registrada
CR-564 - A
45 RPM
Tiempo 3:01
ESTEREO
ESTAMOS MEJOR SIN TI
(Julio Fernando)
CHAYITO VALDEZ


DISCOS
CRONOS
Marca Registrada
Marca Registrada
CR-564 - B
Tiempo 3:10
45 RPM
ESTEREO
ASI ES LA VIDA
(Eduardo Calisto Noriega—Elma Soto Aldarete)
CHAYITO VALDEZ


DISCOS
FAMA
LADO A
Editora Musical
Caminante (BMI)
(FAMA-1746-A)
FA-1746-A
Tiempo: 2:38
BALADA
FALSAS PALABRAS
(Jesse Armenta)
RITMO 7
Arr. by Manuel Moran
DISCOS FAMA • 2990 WEST PICO BLVD. • LOS ANGELES, CALIF. 90006


DISCOS
FAMA
LADO B
Editora Musical
Caminante (BMI)
(FAMA-1746-B)
FA-1746-B
Tiempo: 2:43
COUNTRY-
WESTERN
EL BURRO VIEJO
(Alvaro Murillo)
RITMO 7
Arr. by Manuel Moran
DISCOS FAMA • 2990 WEST PICO BLVD. • LOS ANGELES, CALIF. 90006


DISCOS
FAMA
LADO A
RANCHERA
(FA-1552-A)
FA-1552-A
Time: 3:08
DEJA DE LLORAR CHIQUILLA
(Blas Eduardo)
LOS TIGRES DEL NORTE
DISCOS FAMA • 2990 WEST PICO BLVD. • LOS ANGELES, CALIF. 90006


DISCOS
FAMA
LADO B
RANCHERA
(FA-1552-B)
FA-1552-B
Time: 2:35
TRES SUSPIROS
(Ruben Escamilla)
LOS TIGRES DEL NORTE
DISCOS FAMA • 2990 WEST PICO BLVD. • LOS ANGELES, CALIF. 90006


DISCOS
FAMA
LADO A
(FAMA-1688-A)
FA-1688-A
Tiempo: 2:54
CHICANA
EL BANDOLERO
(D.A.R.)
RITMO 7
Produced by Arturo Caminante
DISCOS FAMA • 2990 WEST PICO BLVD. • LOS ANGELES, CALIF. 90006


DISCOS
FAMA
LADO B
(FAMA-1688-B)
Famawar
FA-1688-B
Tiempo: 3:05
BALADA
PRUEBA DE AMOR
(Fidencio Villarreal)
RITMO 7
Produced by Arturo Caminante
DISCOS FAMA • 2990 WEST PICO BLVD. • LOS ANGELES, CALIF. 90006


FRIO DE AUSENCIA
(D.A.R.)
luna records
LADO A
302
De Luna Publishing Co.
Time: 3:15
MARIO CARBAJAL
ENRIQUÉ SANTA ANA
MANUFACTURED & DIST. BY LUNA RECORDS 85 SOUTH 2nd ST. SAN JOSE, CALIF. 95113 PH. (408) 295-3203


ERES TU
(Nery Rodriguez)
luna
records
LADO B
302
De Luna
Publishing Co.
Time: 2:39
MARIO CARBAJAL
MANUFACTURED & DIST. BY LUNA RECORDS 85 SOUTH 2nd ST. SAN JOSE, CALIF. 95113 PH. (408) 295-3203


EAST BEND
P.O. Box 13100
San Antonio, Tex. 78213
EB-505
2:40
HE SABIDO QUE TE AMABA
(DAR)
RENE & RENE
105-A


EAST BEND
P.O. Box 13100
San Antonio, Tex. 78213
EB-505
3:22
Y VOLVERE
(A. Barriere)
RENE & RENE
506

RENE & RENE



ARRIBA
AR-111-A
(EB-407-A)

MIENTEME

(Ornelas - Herrera)

MFG. AND DIST. IN U.S.A. FROM COAST TO COAST BY ARRIBA RECORDS • P.O. BOX 20832, LOS ANGELES, CALIF. 90006

RENE & RENE



ARRIBA
AR-111-AA
(EB-407-AA)

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CREI

(Chuchu Monge)


MARCA REGISTRADA – HECHO EN MEXICO POR DISCOS MUSART, S. A. DE C. V. – CUBIERTO EL DERECHO DE EJECUCION PUBLICA EN MEXICO
(P)1997
COMO SUFRO
(Herbert Basto)
3:01
PREDISA
musart
MS45-118
A
BANDA CUISILLOS
CMP-1522


(P)1997
QUE LINDA ERES
(Cornelio Reyna)
2.36
EMI MUSICAL
musart
MS45-118
B
BANDA CUISILLOS
CMP-1522
LA RADIODIFUSION DE ESTE DISCO NO ES RESPONSABILIDAD DE QUIENES INTERVINIERON EN SU PRODUCCION


HACIENDA
RECORDS
SIDE A
STEREO
HAC-196-A
T-3:09
℗ 198[illegible] JEDASA
MUSIC BMI
SI QUIERES VERME LLORAR
(JOHNNY HERRERA)
LISA LOPEZ
1236 SOUTH STAPLES CORPUS CHRISTI, TEXAS, 78404


HACIENDA
RECORDS
HAC-196
3:24
SIDE B
STEREO
℗ 1981 A. PENGLOW
MUSIC BMI
TE AME
(GARCIA—GUNTHER)
LISA LOPEZ
1236 SOUTH STAPLES CORPUS CHRISTI, TEXAS, 78404


HACIENDA
RECORDS
HAC 196
Published By:
Jedasa Music
BMI
3:09
℗ 1980
SIDE A
Produced By:
Rick Garcia
Engineer:
Arnold
Garcia
SI QUIERES VERME LLORAR
(Johnny Herrera)
LISA LOPEZ
1236 SOUTH STAPLES CORPUS CHRISTI, TEXAS 78404


HACIENDA
RECORDS
HAC 196
Published By:
Alpenglow
Music/BMI
3:24
℗1980
SIDE B
Produced By:
Rick Garcia
Engineer:
Arnold
Garcia
TE AME
(Garcia-Gunter)
LISA LOPEZ
1236 SOUTH STAPLES CORPUS CHRISTI, TEXAS 78404


DISCOS
FAMA
LADO A
RANCH.
(FA-436-A)
FA-436-A
Time: 3:10
BARRIO POBRE
(Eligio Tobar)
HECTOR MONTEMAYOR
DISCOS FAMA • 377 SOUTH FIRST STREET • SAN JOSE, CALIF. 95113


DISCOS
FAMA
LADO B
RANCH.
(FA-436-B)
FA-436-B
Time: 2:40
MARIANA
(Hector Montemayor)
HECTOR MONTEMAYOR
DISCOS FAMA • 377 SOUTH FIRST STREET • SAN JOSE, CALIF. 95113


SANGRE DE VINO
(Reynaldo Obregon)
45-15163-A
PENDIENTE
Tiempo: 3:13
45 R.P.M.
ORFEON
LADO A
REYNALDO OBREGON
℗ 1978 Orfeon Records
ORFEON RECORDS, INC., LOS ANGELES, CALIF.


ME LO CONTARON AYER
(Reynaldo Obregon)
45-15163-B
PENDIENTE
45 R.P.M.
ORFEON
LADO B
REYNALDO OBREGON
℗ 1978 Orfeon Records
ORFEON RECORDS, INC., LOS ANGELES, CALIF.



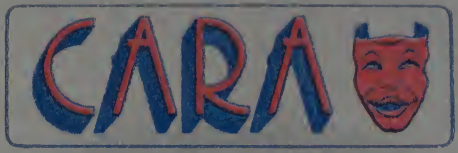
LADO A
Golden Sands

CA-205-A

SE TAMBALEA
(Ramiro Leija)

TROPICAL DEL BRAVO

A-SIDE DISTRIBUTING 3248 BROADWAY SAN ANTONIO TEXAS 78209



LADO B
Golden Sands

CA-205-B

MIGUEL ALEMAN
(Beto Hernandez)

TROPICAL DEL BRAVO

A-SIDE DISTRIBUTING 3248 BROADWAY SAN ANTONIO TEXAS 78209

ROCHA BROTHERS
BAND

STEREO

3:25
(25307)



DESPEDIDA

Words and music by Miguel Bento

℗ 1975 ROCHA BROS.

ROCHA BROTHERS
BAND

STEREO

3:23
(25307)



THE PORTUGUESE TOOK CALIFORNIA

Words and music by George Rocha

℗ 1975 ROCHA BROS.

SEEBURG

Rec·O·Dance

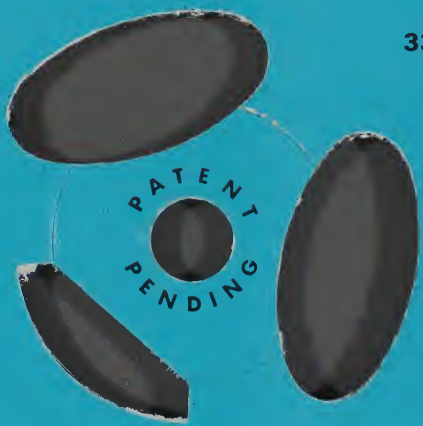
STEREO DISCOTHEQUE SERIES

VOL. 5

D-105

SIDE A

33⅓ R.P.M



1 JAVA

2 OVER THE RAINBOW

3 MOON RIVER

UNAUTHORIZED PUBLIC PERFORMANCE, BROADCAST OR COPY OF THIS RECORD PROHIBITED. ALL RIGHTS OF THE MANUFACTURER AND OF THE OWNER OF THE RECORDED WORK PRESERVED. THE SEEBURG CORPORATION, CHICAGO, ILLINOIS.

SEEBURG

Rec·O·Dance

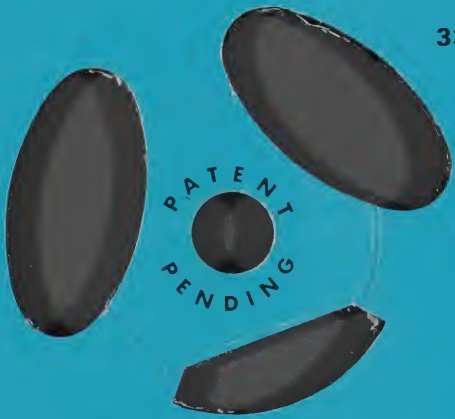
STEREO DISCOTHEQUE SERIES

VOL. 5

D-105

SIDE B

33⅓ R.P.M



1 I'VE GOT A CRUSH ON YOU

2 I CAN'T STOP LOVING YOU

3 I'VE GOT MY LOVE TO KEEP ME WARM

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SEEBURG
Rec·O·Dance
STEREO DISCOTHEQUE SERIES
VOL. 25
D-105 A A
SIDE A
331/3 R.P.M.
PATENT PENDING
1
DEAR HEART
2
IF DREAMS COME TRUE
3
SAXY BOOGIE
THE SALE OR UNAUTHORIZED LEASE, PUBLIC PERFORMANCE, BROADCAST OR COPYING OF THIS RECORD PROHIBITED. ALL RIGHTS OF MANUFACTURER AND OF OWNER OF THE RECORDED WORK PRESERVED.
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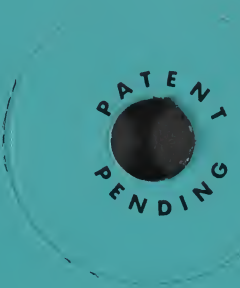
SEEBURG

Rec·O·Dance

STEREO DISCOTHEQUE SERIES

VOL. 25
D-105 A B

SIDE B
331/3 R.P.M.



MANGOS

MUSIC, MUSIC, MUSIC

YOUR CHEATING HEART

THE SALE OR UNAUTHORIZED LEASE, PUBLIC PERFORMANCE, BROADCAST OR COPYING OF THIS RECORD PROHIBITED. ALL RIGHTS OF MANUFACTURER AND OF OWNER OF THE RECORDED WORK PRESERVED.
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SEEBURG
Rec·O·Dance
STEREO DISCOTHEQUE SERIES
VOL. 32
D-112 A A
SIDE A
33 1/3 R.P.M.
PATENT PENDING
1 YOU'RE MY EVERYTHING
2 THAT'S ALL
3 MOUNTAIN OF LOVE
THE SALE OR UNAUTHORIZED LEASE, PUBLIC PERFORMANCE, BROADCAST OR COPYING OF THIS RECORD PROHIBITED. ALL RIGHTS OF MANUFACTURER AND OF OWNER OF THE RECORDED WORK PRESERVED.
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SEEBURG
Rec·O·Dance
STEREO DISCOTHEQUE SERIES
VOL. 32
D-112 A B
SIDE B
331/3 R.P.M.
PATENT PENDING
1 BYE BYE BLUES
2 WOULD YOU LIKE TO TAKE A WALK
3 LAZY GIGOLO
THE SALE OR UNAUTHORIZED LEASE, PUBLIC PERFORMANCE, BROADCAST OR COPYING OF THIS RECORD PROHIBITED. ALL RIGHTS OF MANUFACTURER AND OF OWNER OF THE RECORDED WORK PRESERVED.
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SEEBURG
Rec·O·Dance
STEREO DISCOTHEQUE SERIES
VOL. 28
D-108 A A
SIDE A
331/3 R.P.M.
PATENT PENDING
1 TANGERINE
2 SWEET TENOR
3 SIOUX CITY SUE
THE SALE OR UNAUTHORIZED LEASE, PUBLIC PERFORMANCE, BROADCAST OR COPYING OF THIS RECORD PROHIBITED. ALL RIGHTS OF MANUFACTURER AND OF OWNER OF THE RECORDED WORK PRESERVED.
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SEEBURG

Rec·O·Dance

STEREO DISCOTHEQUE SERIES

VOL. 28
D-108 A B

SIDE B
331/3 R.P.M.



1 ANYTIME

2 YOU MADE ME LOVE YOU
(I Didn't Wanna Do It)

3 MIAMI BEACH RHUMBA

THE SALE OR UNAUTHORIZED LEASE, PUBLIC PERFORMANCE, BROADCAST OR COPYING OF THIS RECORD PROHIBITED. ALL RIGHTS OF MANUFACTURER AND OF OWNER OF THE RECORDED WORK PRESERVED.
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SEEBURG

Rec·O·Dance

STEREO DISCOTHEQUE SERIES

VOL. 22
D-102 A A

SIDE A
33 1/3 R.P.M.



1 SAY IT ISN'T SO

2 SOLITUDE

3 WATUSI '64

THE SALE OR UNAUTHORIZED LEASE, PUBLIC PERFORMANCE, BROADCAST OR COPYING OF THIS RECORD PROHIBITED. ALL RIGHTS OF MANUFACTURER AND OF OWNER OF THE RECORDED WORK PRESERVED.
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SEEBURG
Rec·O·Dance
STEREO DISCOTHEQUE SERIES
VOL. 22
D-102 A B
SIDE B
331/3 R.P.M.
PATENT PENDING
1
BACK AND FORTH
2
MY GUY
3
I'M LOOKING OVER A FOUR LEAF CLOVER
THE SALE OR UNAUTHORIZED LEASE, PUBLIC PERFORMANCE, BROADCAST OR COPYING OF THIS RECORD PROHIBITED. ALL RIGHTS OF MANUFACTURER AND OF OWNER OF THE RECORDED WORK PRESERVED.
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SEEBURG
Rec·O·Dance
STEREO DISCOTHEQUE SERIES
VOL. 36
D-116 A A
SIDE A
331/3 R.P.M.
PATENT PENDING
1 OH, PRETTY WOMAN
2 SADDLE SOAP
3 MY GUY
THE SALE OR UNAUTHORIZED LEASE, PUBLIC PERFORMANCE, BROADCAST OR COPYING OF THIS RECORD PROHIBITED. ALL RIGHTS OF MANUFACTURER AND OF OWNER OF THE RECORDED WORK PRESERVED.
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SEEBURG
Rec·O·Dance
STEREO DISCOTHEQUE SERIES
VOL. 36
D-116 A B
SIDE B
331/3 R.P.M.
PATENT PENDING
1 A TASTE OF HONEY
2 (It's Only A) PAPER MOON
3 SLEEPY TIME GAL
THE SALE OR UNAUTHORIZED LEASE, PUBLIC PERFORMANCE, BROADCAST OR COPYING OF THIS RECORD PROHIBITED. ALL RIGHTS OF MANUFACTURER AND OF OWNER OF THE RECORDED WORK PRESERVED.
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SEEBURG
Rec·O·Dance
STEREO DISCOTHEQUE SERIES
VOL. 37
D-117 A A
SIDE A
331/3 R.P.M.
PATENT PENDING
1
ALL OF ME
2
MICHAEL, ROW THE BOAT ASHORE
3
OH, LONESOME ME
THE SALE OR UNAUTHORIZED LEASE, PUBLIC PERFORMANCE, BROADCAST OR COPYING OF THIS RECORD PROHIBITED. ALL RIGHTS OF MANUFACTURER AND OF OWNER OF THE RECORDED WORK PRESERVED.
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SEEBURG
Rec·O·Dance
STEREO DISCOTHEQUE SERIES
VOL. 37
D-117 A B
SIDE B
33 1/3 R.P.M.
PATENT PENDING
1 LIES
2 CELIA
3 HARD TIMES
THE SALE OR UNAUTHORIZED LEASE, PUBLIC PERFORMANCE, BROADCAST OR COPYING OF THIS RECORD PROHIBITED. ALL RIGHTS OF MANUFACTURER AND OF OWNER OF THE RECORDED WORK PRESERVED.
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SEEBURG
Rec·O·Dance
STEREO DISCOTHEQUE SERIES
VOL. 27
D-107 A A
SIDE A
331/3 R.P.M.
PATENT PENDING
1 HOUND DOG
2 THE JOLLY GREEN GIANT
3 DESIRE
THE SALE OR UNAUTHORIZED LEASE, PUBLIC PERFORMANCE, BROADCAST OR COPYING OF THIS RECORD PROHIBITED. ALL RIGHTS OF MANUFACTURER AND OF OWNER OF THE RECORDED WORK PRESERVED.
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SEEBURG
Rec·O·Dance
STEREO DISCOTHEQUE SERIES
VOL. 27
D-107 A B
SIDE B
331/3 R.P.M.
PATENT PENDING
1 LADY'S IN LOVE WITH YOU
2 MAKIN' WHOOPEE
3 SLEEPY TIME GAL
THE SALE OR UNAUTHORIZED LEASE, PUBLIC PERFORMANCE, BROADCAST OR COPYING OF THIS RECORD PROHIBITED. ALL RIGHTS OF MANUFACTURER AND OF OWNER OF THE RECORDED WORK PRESERVED.
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SEEBURG
Rec·O·Dance
STEREO DISCOTHEQUE SERIES
VOL. 9
D-109
SIDE A
33⅓ R.P.M
PATENT PENDING
1 WHAT KIND OF FOOL AM I
2 CALL ME IRRESPONSIBLE
3 DAYS OF WINE & ROSES
UNAUTHORIZED PUBLIC PERFORMANCE, BROADCAST OR COPY OF THIS RECORD PROHIBITED. ALL RIGHTS OF THE MANUFACTURER AND OF THE OWNER OF THE RECORDED WORK PRESERVED. THE SEEBURG CORPORATION, CHICAGO, ILLINOIS.

SEEBURG

Rec·O·Dance

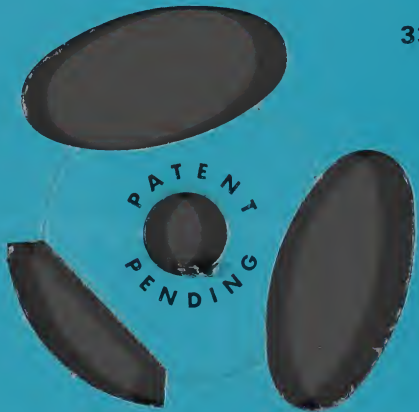
STEREO DISCOTHEQUE SERIES

VOL. 9

D-109

SIDE B

33⅓ R.P.M



1 LA BAMBA

2 TUXEDO JUNCTION

3 YOU MADE ME LOVE YOU

UNAUTHORIZED PUBLIC PERFORMANCE, BROADCAST OR COPY OF THIS RECORD PROHIBITED. ALL RIGHTS OF THE MANUFACTURER AND OF THE OWNER OF THE RECORDED WORK PRESERVED. THE SEEBURG CORPORATION, CHICAGO, ILLINOIS.


SEEBURG
Rec·O·Dance
STEREO DISCOTHEQUE SERIES
VOL. 30
D-110 A A
SIDE A
33 1/3 R.P.M.
PATENT PENDING
1 RAMBLIN' ROSE
2 SOMEDAY (You'll Want Me To Want You)
3 SHUFFLE BEAT PARTY
THE SALE OR UNAUTHORIZED LEASE, PUBLIC PERFORMANCE, BROADCAST OR COPYING OF THIS RECORD PROHIBITED. ALL RIGHTS OF MANUFACTURER AND OF OWNER OF THE RECORDED WORK PRESERVED.
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SEEBURG
Rec·O·Dance
STEREO DISCOTHEQUE SERIES
VOL. 30
D-110 A B
SIDE B
33 1/3 R.P.M.
PATENT PENDING
1 SUMMERTIME
2 MY DARLING, MY DARLING
3 HELLO DOLLY
THE SALE OR UNAUTHORIZED LEASE, PUBLIC PERFORMANCE, BROADCAST OR COPYING OF THIS RECORD PROHIBITED. ALL RIGHTS OF MANUFACTURER AND OF OWNER OF THE RECORDED WORK PRESERVED.
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SEEBURG
Rec·O·Dance
STEREO DISCOTHEQUE SERIES
VOL. 18
D-118
SIDE A
33⅓ R.P.M
PATENT PENDING
1 PLAY A SIMPLE MELODY
2 TO EACH HIS OWN
3 RINKY DINK
THE SALE OR UNAUTHORIZED LEASE, PUBLIC PERFORMANCE, BROADCAST OR COPYING OF THIS RECORD PROHIBITED. ALL RIGHTS OF MANUFACTURER AND OF OWNER OF THE RECORDED WORK PRESERVED.
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SEEBURG
Rec·O·Dance
STEREO DISCOTHEQUE SERIES
VOL. 18
D-118
SIDE B
33⅓ R.P.M
PATENT PENDING
1 JOLLY ROGER
2 MR. SANDMAN
3 I MAY BE WRONG
THE SALE OR UNAUTHORIZED LEASE, PUBLIC PERFORMANCE, BROADCAST OR COPYING OF THIS RECORD PROHIBITED. ALL RIGHTS OF MANUFACTURER AND OF OWNER OF THE RECORDED WORK PRESERVED.
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SEEBURG
Rec·O·Dance
STEREO DISCOTHEQUE SERIES
VOL. 38
D-118 A A
SIDE A
331/3 R.P.M.
PATENT PENDING
1
WITCHCRAFT
2
WALKIN' MR. SAX
B
THE OBJECT OF MY AFFECTION
THE SALE OR UNAUTHORIZED LEASE, PUBLIC PERFORMANCE, BROADCAST OR COPYING OF THIS RECORD PROHIBITED. ALL RIGHTS OF MANUFACTURER AND OF OWNER OF THE RECORDED WORK PRESERVED.
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SEEBURG
Rec·O·Dance
STEREO DISCOTHEQUE SERIES
VOL. 38
D-118 A B
SIDE B
33 1/3 R.P.M.
PATENT PENDING
1
WALK ON BY
2
STOP! IN THE NAME OF LOVE
3
JOHNNY BE GOOD
THE SALE OR UNAUTHORIZED LEASE, PUBLIC PERFORMANCE, BROADCAST OR COPYING OF THIS RECORD PROHIBITED. ALL RIGHTS OF MANUFACTURER AND OF OWNER OF THE RECORDED WORK PRESERVED.
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SEEBURG
Rec·O·Dance
STEREO DISCOTHEQUE SERIES
VOL. 39
D-119 A A
SIDE A
33 1/3 R.P.M.
PATENT PENDING
1 MOONLIGHT SERENADE
2 SHANGRI-LA
3 RIGHT OR WRONG
THE SALE OR UNAUTHORIZED LEASE, PUBLIC PERFORMANCE, BROADCAST OR COPYING OF THIS RECORD PROHIBITED. ALL RIGHTS OF MANUFACTURER AND OF OWNER OF THE RECORDED WORK PRESERVED.
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SEEBURG
Rec·O·Dance
STEREO DISCOTHEQUE SERIES
VOL. 39
D-119 A B
SIDE B
331/3 R.P.M.
PATENT PENDING
1 I SHOULD CARE
2 GO GO CHA CHA
3 VIA AURELIA
THE SALE OR UNAUTHORIZED LEASE, PUBLIC PERFORMANCE, BROADCAST OR COPYING OF THIS RECORD PROHIBITED. ALL RIGHTS OF MANUFACTURER AND OF OWNER OF THE RECORDED WORK PRESERVED.
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20TH CENTURY
RECORDS
PROMOTIONAL
COPY NOT
FOR SALE
James R.
Vanleer
Music, Inc.
BMI
Intro Time: 0:07
Total Time: 2:41
STEREO
TC-2089
(M-2089-AS)
Produced by
Vanleer
Productions
Arranged by
J. Vanleer &
B. Wright
IT'S NOT THAT EASY
(Hugh Hawkins-Ulysses Sheppard)
BARBARA & THE UNIQUES
©1974 20th Century
Records
20TH CENTURY FOX RECORD CORP., 8255 SUNSET BLVD., LOS ANGELES, CALIF.


20TH CENTURY RECORDS
PROMOTIONAL COPY NOT FOR SALE
James R. Vanleer Music, Inc. BMI
Intro Time: 0:07
Total Time: 2:41
Compatible STEREO TC-2089 (M-2089-ACS)
Produced by Vanleer Productions
Arranged by J. Vanleer & B. Wright
IT'S NOT THAT EASY
(Hugh Hawkins-Ulysses Sheppard)
BARBARA & THE UNIQUES
℗1974 20th Century Records
20TH CENTURY FOX RECORD CORP., 8255 SUNSET BLVD., LOS ANGELES, CALIF.


ONE OF MINE
(From Sue LP1013, One Of Mine)
(Jimmy McGriff)
Sue
RECORDS INC.
SUE
791
(SR 1097)
45 RPM
Saturn Music, Inc.
BMI - 2:40
JIMMY MC GRIFF
A "Juggy" Production
MFG. BY SUE RECORDS, INC. N.Y.


BROADWAY
(From Sue LP 1013, One Of Mine)
(Jimmy McGriff)
Sue
RECORDS INC.
SUE
791
(SR 1098)
45 RPM
Master Music,
Ascap 2:48
JIMMY MC GRIFF
A "Juggy" Production
MFG. BY SUE RECORDS, INC. N.Y.

MOTOWN

M 1482F

Magic Lamp Music & Pretty P Music (ASCAP)
65934 3:59
Arranged by Clifton Dyson & Toiz
℗1980 & Trademark Motown Record Corp.



Produced by Clifton Dyson & Bill Holmes for All American Productions, Inc.

"BODY IN MOTION (Want Your Body In Motion With Mine)"
(L. Harrington-C. Dyson-P. Harrington)
CLIFTON DYSON

A TRADEMARK OF MOTOWN RECORD CORP.


MARCA REGISTRADA MF'D BY CORAL RECORDS, INC. NEW YORK, U.S.A. A SUBSIDIARY OF DECCA RECORDS, INC.
CORAL
SAMPLE COPY — NOT FOR SALE
RECORD NO.
9-61444
45-87274)
(2:14)
Vocal
With Chorus
And Orchestra
Directed By
DICK JACOBS
Frederick Music
Time 2:14 (BMI)
BOOM BOOM BOOMERANG!
(Wally Griffin-Ken Hecht)
JILL WHITNEY


MARCA REGISTRADA MF'D BY CORAL RECORDS, INC., NEW YORK, U.S.A. A SUBSIDIARY OF DECCA RECORDS, INC.
CORAL ®
SAMPLE COPY — NOT FOR SALE
RECORD NO.
9-61444
(45-87273)◈
(2:19)
Vocal
With Chorus
And Orchestra
Directed By
DICK JACOBS
Lowell Music
Time 2:19 (BMI)
THE MAKE BELIEVE TRAIN
(Jerry Grace-Joe DiReda)
JILL WHITNEY

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a violation of
applicable laws.

ariola america

(Hit)

NOT
FOR SALE

MOD.F

STEREO ★

P-7660

S180217

3/77-6



Koppelman-
Bandier
Music-BMI

Intro.—:12

3:35

Produced by
Spencer Proffer

★ **CARL GRAVES**

SAD GIRL

(A. Gordon)

℗ 1977 Ariola America Inc.
Beverly Hills, Calif. 90211

ariola america

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NOT
FOR SALE

MONO

P-7660
PRO-8594



Koppelman-
Bandier
Music-BMI

Intro.—:12
3:35

Produced by
Spencer Proffer

★ **CARL GRAVES**

SAD GIRL
(A. Gordon)

℗1977 Ariola America Inc.
Beverly Hills, Calif. 90211


Jenny Music
ASCAP
From: Skye
LP SK-1007D
"Feeling Life"
PLUG SIDE
4513
457DA1
Time: 2:48
PROMOTIONAL
NOT FOR SALE
HOORAY
(Mort Goode & Bobby Scott)
GRADY TATE

SKYE

Leo Feist,
Inc.-ASCAP
From: Skye
LP SK-1007D
"Feeling Life"



4513
457DA5
Time: 2:45
PROMOTIONAL
NOT FOR SALE

I FALL IN LOVE TOO EASILY

(Styne & Cahn)

GRADY TATE



Bandy Music
BMI
From: Skye
LP SK-1006D
"Genesis"

PLUG SIDE

4514
456DA2
Time: 2:58

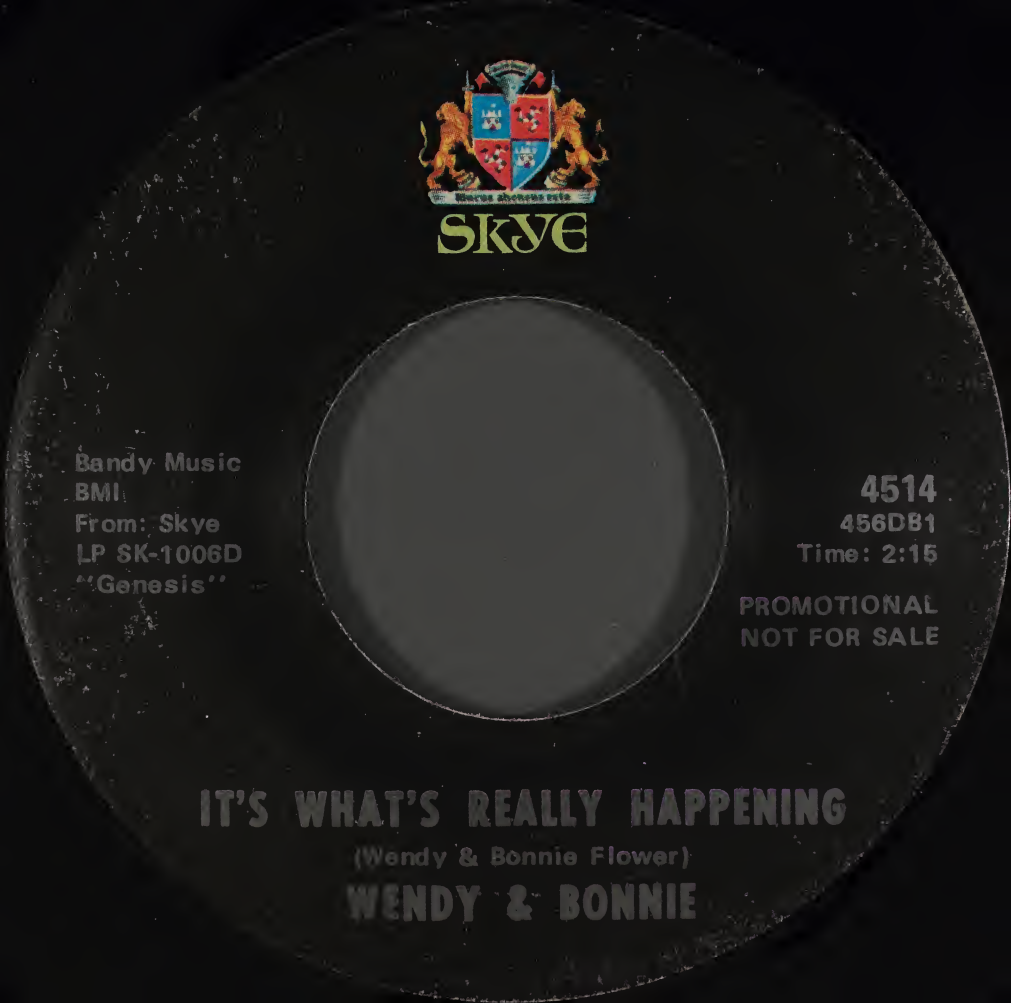
PROMOTIONAL
NOT FOR SALE



THE PAISLEY WINDOW PANE

(Wendy & Bonnie-Flower)

WENDY & BONNIE


SKYE
Bandy Music
BMI
From: Skye
LP SK-1006D
"Genesis"
4514
456D81
Time: 2:15
PROMOTIONAL
NOT FOR SALE
IT'S WHAT'S REALLY HAPPENING
(Wendy & Bonnie Flower)
WENDY & BONNIE



REX

45 RPM
STEREO

AR-6066-A
Horn O' Plenty -
Sound Ideas
A.S.C.A.P./
BMI
Time: 3:15

(From The
Album "3 Down
4 To Go"
AR-9106)
℗ 1974
ALITHIA
RECORDS, LTD.

"LET'S MAKE LOVE (At Home Sometime)"
(George Kerr - Ray Walker)
THE ESCORTS
Produced By George Kerr for
George Kerr Productions

MFG. BY ALITHIA RECORDS LTD., N BERGEN, N.J.


ALITHIA
Truth in Music
REX
45 RPM
STEREO
AR-6066-B
Horn O' Plenty
A.S.C.A.P.
Time: 2:20
(From The Album "3 Down 4 To Go" AR-9106)
℗ 1974 ALITHIA RECORDS, LTD.
"WITHIN WITHOUT"
(Les Ledo - Edna Lewis)
THE ESCORTS
Produced By George Kerr for George Kerr Productions
MFG. BY ALITHIA RECORDS LTD., N. BERGEN, N.J.


TAMLA
®
T 54209F
© 1971
Jobete Music Co.Inc.
BMI
905M10
Time 2:58
Produced by
Marvin Gaye
Arranged by
David Van DePitte
In Album T 310
"WHAT'S GOING ON"
"INNER CITY BLUES
(MAKE ME WANNA HOLLER)"
(M. Gaye, J. Nyx)
MARVIN GAYE
A TRADEMARK OF MOTOWN RECORD CORP. © 1971


TAMLA
®
T 54209F
© 1971
Jobete Music Co.Inc.
BMI
892S02
Produced by
Marvin Gaye
Arranged by
David Van DePitte
In Album T 310
"WHAT'S GOING ON"
"WHOLY HOLY"
(R. Benson, A. Cleveland, M. Gaye)
MARVIN GAYE
A TRADEMARK OF MOTOWN RECORD CORP. © 1971

STEREO

AIN'T THAT TELLIN' YOU PEOPLE

(Dennis Lambert - Brian Potter)



204
9658-S-BW
Cents & Pence
Musique Co.
BMI
Time: 2:40

PROMOTION COPY

THE ORIGINAL CASTE

Prod. by Denny Lambert & Brian Potter
Arranged by Artie Butler

DISTRIBUTED BY ABC RECORDS, A DIV. OF COLUMBIA PICTURES INDUSTRIES, INC., N.Y.C.

MONO

AIN'T THAT TELLIN' YOU PEOPLE

(Dennis Lambert - Brian Potter)





204
9658-BW
Cents & Pence
Musique Co.
BMI
Time: 2:40

PROMOTION COPY

THE ORIGINAL CASTE

Prod. by Denny Lambert & Brian Potter
Arranged by Artie Butler

DIST. BY BELL RECORDS A DIV. OF COLUMBIA PICTURES INDUSTRIES, INC. N.Y.C.


SPAR
45 R.P.M.
RECORD NO.
718
(1021)
DR. FEEL-GOOD
HERBERT HUNTER
with Band


SPAR
45 R.P.M.
RECORD NO.
718
(SO 1208)
THE TWISTIN' PARTY
(Jarrett)
HERBERT HUNTER
With Band


MARCA REGISTRADA • MANUFACTURED BY BRUNSWICK RECORD CORP. NEW YORK, U.S.A.
SOULFUL AUTUMN*
(Leo Graham - George Davis - Raymond Haley)
STEREO
B 55488
(7-356)
Brunswick
Julio-Brian Music, Inc. (BMI)
Time: 3:50
LIONEL HAMPTON
Produced By Nat Tarnopol
Directed By Willie Henderson
*Arranged By Jerry Long
**Arranged By Tom Tom


MARCA REGISTRADA • MANUFACTURED BY BRUNSWICK RECORD CORP., NEW YORK, U.S.A.
LADY, LADY, LADY**
(Eugene Record - Barbara Acklin)
STEREO
B 55488
(7-355)
Brunswick
Julio-Brian Music, Inc. (BMI)
Time: 3:20
LIONEL HAMPTON
Produced By Nat Tarnopol
Directed By Willie Henderson
*Arranged By Jerry Long
**Arranged By Tom Tom


Kama Sutra
KAMA SUTRA
KA229
(102,692)
Kama Sutra Music
BMI
2:30
COUNT ON ME
(Andreoli-Poncia-Linde-Bloom)
BOBBY BLOOM
Prod. By Linde & Bloom
Arr. And Cond. By Jimmy "The Whiz" Wisner
Background Effects: THE SNAKE
A Kama Sutra Prod.
DISTRIBUTED BY M.G.M. RECORDS — A DIVISION OF METRO-GOLDWYN-MAYER INC. — MADE IN U.S.A.


Kama Sutra
KAMA SUTRA
KA229
(102,693)
Kama Sutra Music
BMI
2:11
WAS I DREAMIN'
(Andreoli-Poncia-Linde-Bloom)
BOBBY BLOOM
Prod. B. Linde & Bloom
Arr. And Cond. By Jimmy "The Whiz" Wisner
Background Effects: THE SNAKE
A Kama Sutra Prod.
DISTRIBUTED BY M.G.M. RECORDS — A DIVISION OF METRO-GOLDWYN-MAYER INC. — MADE IN U.S.A.


AUTUMN LAMENT
(Mark and Kent McNeel)
PROMOTIONAL RECORD
NOT FOR SALE
Capitol RECORDS
Dunaway Music Corp. ASCAP-2:45
Produced by: WAYNE SHULER and AL DE LORY
BROTHER MAKES TWO
P-2344
(45-59654)

DON'T BE ASHAMED
(Mark and Kent McNeel)

PROMOTIONAL RECORD

NOT FOR SALE



Dunaway
Music Corp.
ASCAP-1:55

Produced by
WAYNE
SHULER and
AL DE LORY

BROTHER MAKES TWO

P-2344

(45-59671)


UNI
PROMOTIONAL COPY
NOT FOR SALE
Northern Music
Corp.
ASCAP
(2:19)
Arr. & Cond. by
Perry Botkin Jr.
Vocal
55014
(.032)
Produced by
Dave Pell
THIS TIME
(Tony Hatch-Jackie Trent)
JULIE GREGG
UNIVERSAL CITY RECORDS, A Division of MCA Inc., 8255 SUNSET BLVD., HOLLYWOOD, CALIF. 90046 U.S.A.


UNI
PROMOTIONAL COPY
NOT FOR SALE
Sunbeam Music
Corp. BMI
(2:00)
Arr. & Cond. by
Perry Botkin Jr.
From
Alexander H. Cohen's
Broadway production,
"Hellzapoppin' '67"
Vocal
55014
(.033)
Produced by
Dave Pell
SUNSHINE
(R. Jessel)
JULIE GREGG
UNIVERSAL CITY RECORDS, A Division of MCA Inc., 8255 SUNSET BLVD., HOLLYWOOD, CALIF. 90046 U.S.A.


RICE
RECORDS
Newkeys Music
BMI - 2:20
RECORD NO.
1001
(1001-A)
THE WORLD LOST A MAN
(Tom Hall)
DAVID PRICE
812 16th Ave. So. Nashville, Tenn.


RICE
RECORDS
34
Newkeys Music
BMI - 2:27
RECORD NO.
1001
(1001-B)
C+W
I NEED A FRIEND
(Dewey Stone)
DAVID PRICE
812 16th Ave. So. Nashville, Tenn.


Specialty
45 RPM
Pub: Venice - BMI
Time: 2:22
10
TWITCHY
(W. J. Duncan)
RENÉ HALL'S ORCHESTRA
Featuring WILLIE JOE
618
(5090)


Specialty
45 RPM
Pub: Venice - BMI
Time: 2:28
FLIPPIN'
(Bono-Hal!)
RENÉ HALL'S ORCHESTRA
618
(5092)


Orion
HIGH FIDELITY RECORDS
45 rpm
Side 1
M8OW-7820
OS-1013 A
Time-2:29
BIRTH OF THE BLUES
-De Sylva-Brown-Henderson
Alan Swain Orchestra


Orion
HIGH FIDELITY RECORDS
45 rpm
Side 2
M8OW-7821
OS-1013 B
Time-2:23
THE HOOT NANNY
-A. Swain
Alan Swain Orchestra.

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ARISTA

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RESERVED

STONE
AGATE MUSIC
BMI
AS 0537-MA



AS 0537
MONO
Time: 3:30

℗ 1980 Arista
Records, Inc.

REFLECTIONS

(Holland/Dozier/Holland)

ORIGINAL MIRRORS

PRODUCED BY ALAN WINSTANLEY AND
IAN BROUDIE/STEVE ALLEN

UNAUTHORIZED DUPLICATION IS A
VIOLATION OF APPLICABLE LAWS

ARISTA RECORDS INC. Arista Building, 8 West 57 Street, New York, N.Y. 10019

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ARISTA

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ALL RIGHTS
RESERVED

STONE
AGATE MUSIC
BMI
AS 0537-SA



AS 0537
STEREO
Time: 3:30

℗ 1980 Arista
Records, Inc.

REFLECTIONS

(Holland/Dozier/Holland)

ORIGINAL MIRRORS

PRODUCED BY ALAN WINSTANLEY AND
IAN BROUDIE/STEVE ALLEN

UNAUTHORIZED DUPLICATION IS A
VIOLATION OF APPLICABLE LAWS

ARISTA RECORDS INC. 1633 Broadway, 6 West 57th Street, New York, N.Y. 10019


LEGRAND ©
RECORDS
Record No.
1026
Rock Masters
Inc. (BMI)
N08W6382
Time: 2:08
PROMOTIONAL
COPY
NOT FOR SALE
SING A SONG CHILDREN
(Guida - Royster - Barge)
DADDY "G"
and THE CHURCH ST. FIVE


LEGRAND ©
RECORDS
Record No.
1026
Goldsen Music
(ASCAP)
N08W6383
Time: 2:45
PROMOTIONAL
COPY
NOT FOR SALE
MOONLIGHT IN VERMONT
(J. Blackburn - K. Suessdors)
DADDY "G"
and THE CHURCH ST. FIVE


Venture
RECORDS
Mikim Music
(BMI)
(V-006103-A)
PROMOTIONAL
COPY
VE-618
Time: 2:36
NOT FOR SALE
OH
(Jay Lewis)
JAY LEWIS
Produced by Clarence Paul
VENTURE RECORDS— MADE IN U.S.A.


ATLANTIC
45 R.P.M.
45-3201
Pub., Blockbuster Music, Inc., Writers Music Publishers, BMI
Time: 3:10
VOCAL
ST-A-29361 SP
STEREO
BOOGIE JOOGIE-PT. I
(Bishop, Akins, Bellmon, Drayton & Turner)
HOT ICE
A Hit Factory Production
Arranged by Richard Rome
℗ 1974 Atlantic
MFG. BY ATLANTIC RECORDING CORP., 75 ROCKEFELLER PLAZA, N.Y., N.Y.


ATLANTIC
45 R.P.M.
45 - 3201
Pub., Blockbuster Music, Inc., Writers Music Publishers, BMI
Time: 3:10
VOCAL
A - 29361 SP
MONO
BOOGIE JOOGIE-PT. I
(Bishop, Akins, Bellmon, Drayton & Turner)
HOT ICE
A Hit Factory Production
Arranged by Richard Rome
℗ 1974 Atlantic
MFG. BY ATLANTIC RECORDING CORP., 75 ROCKEFELLER PLAZA, N.Y., N.Y.